F V

December 7, 1965

Mr. Ben Norman
Gerald Schnitzer Productions
6063 Sunset Boulevard
Hollywood, California 90028

Dear Mr. Norman:

Please forgive the delay in my reply. I have been in and out of town recently and this is my first opportunity to attend to my dictation.

Indeed, we have several very handsome serigraphs (all entirely executed by the artist) and most of them within the figure you mentioned. Shahn works exclusively in this more difficult graphic medium and the subject matter is varied. Unfortunately we have no photographs of his prints, but if you like I can send two or three examples for your consideration. There will be no obligation on your part other than the shipping charges including insurance. I am sure you will find one or two friends who will be delighted to have the others. If not, they may be returned to us.

The drawings are in a much higher bracket, but if by some chance he brings in a small example at any time I can advise you accordingly.

Would you be good enough to let me know your wishes in the matter. The prints can be sent via Air which is no more costly than Railway Express and of course assures prompt delivery. I will await word from you.

Sincerely yours,

EOH/tm

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

with a few desks and the usual other office equipment.

Eventually the filing fees, to be determined by the Director should cover the operating expenses.

I find it difficult to believe that DEALERS are really concerned about the expenses involved here, when they have not in the past raised any objection to the other projects recently undertaken by the government with respect to the arts, the costs of which have run into millions of dollars. I do believe that before DEALERS object to the proposed Registry on the basis of costs they should first ascertain what the anticipated costs really amount to.

4. <u>If the Registry is misused, as DEALERS claim, it will become a relatively simple matter to apprehend and prosecute forgers.</u>

DEALERS claim that the unscrupulous seller would be able to fool the naive collector by filing false certificates when offering a fake and telling the inexperienced buyer "if you doubt this work look in the National Archive and you will see the series of successful transfers which brought the work to me". This course of conduct would expose the seller to substantial risk.

The penal sections of the Bingham bill are the same as those in the SEC act. A false registration in the Art Registry would become relatively simple to detect by the artist, his representative or the curious connoisseur. If the unscrupulous dealer or his source attempt to file forged documents his freedom as a forger may be of short duration. DEALERS tell the story about the fake Pollock that was recently sold in White Plains after creating a connived chain of transfers. In order to accomplish that transaction through the proposed Registry it would be necessary to have forged Pollock's name to the original certificate of authenticity. Pollock's widow is a rather militant person, and one can be certain that she would have discovered this fraudulent filing. Moreover, the sophisticated forger would know that he could not get away with the scheme suggested by DEALERS if a filing in a public registry is necessary. Similarly the suggested plan for a fraudulent dealer to purchase a numbered cast and then make three additional casts bearing the same number would just be inviting a prosecution, because as soon as two certificates for the same numbered work appeared in the Registry it would be a red flag

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Artist	Title	Medium	Size	Valuation
Ault	Flower	W.C.	19½x15	$500.
Fredenthal	New York	W.C.	16x12	300.
Martin Baer	Elf in Woods		13½x10	250.
Osborn	Chaplin	W.C. Dwg.	14½x12½	250.
Zorach	Summer	W.C.	10½x8	300.
Rattner	Writing - to Helen & Milton on Paris Visit 1962	Ink Dwg.	13x10½	750.
Fiene	Brooklyn Bridge	Litho.	14x18	50.
Shahn	Calabanese	Silkscreen	16x37	100.
Marin	The Lobster Fisherman	Etching	8½x7	90.
"Pop" Hart	The Mule Car & Man Staring	Litho.		45.
Kuniyoshi	The Acrobat #30	Litho.	15x10½	150.
Shahn	7 Posters (unframed)			75. ea.
Kuniyoshi	1 Poster (unframed)	Litho.		25.
Kuniyoshi	Girl Milking Cow	Litho.	10x11½	175.
Rattner	God's Light (unframed)	Litho.		125.
Lachaise	1 Bronze Plaque			800.
William King	1 Brass - Barry Gray			350.
Zorach	Woman	White Marble		2500.
	Eagle - 19th Century	Pen Dwg.	15x12	300.
	Cushing Original Weathervane - Deer Plaque			125.
	Cushing Original Weathervane - Finger Pointing			175.
	Standing Wood Figure of Woman 19th Century			400.

Sincerely yours,

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[redacted]

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

Will order
2 canvas

December 28, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

At the request of Professor Richard Freeman, we have withdrawn from the Niles Spencer Exhibition the following paintings which you loaned: STUDIO TABLE, ABSTRACT STUDY, BLAST FURNACE and RIVERHEAD.

These paintings are being returned to you today via Railway Express Prepaid. When they have been received will you kindly have the enclosed receipt signed and returned to us.

With best wishes,

Sincerely,

Marjorie C. Freytag

(Mrs.) Marjorie C. Freytag
Registrar

enc.
cc: Prof. Freeman
Mr. Dwight

[redacted]

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EVERSON MUSEUM OF ART

of Syracuse and Onondaga County, State and James Streets, Syracuse, N.Y. 13203 GR 4-6064

Office of the Director

December 9, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

It gives me the greatest pleasure to send you the exhibition catalogue AMERICAN PAINTING FROM 1830 which also serves as a handbook on the Everson Museum Permanent Collection.

The exhibition itself continues through January 16, 1966; and from the public response since the Preview Opening last Friday evening, we should experience the largest attendance of any exhibition in recent years.

The Everson Museum Trustees join me in expressing our appreciation for your generous loan of work which has highlighted this important exhibition. Your JOHN MARIN has been of particular interest to museum visitors.

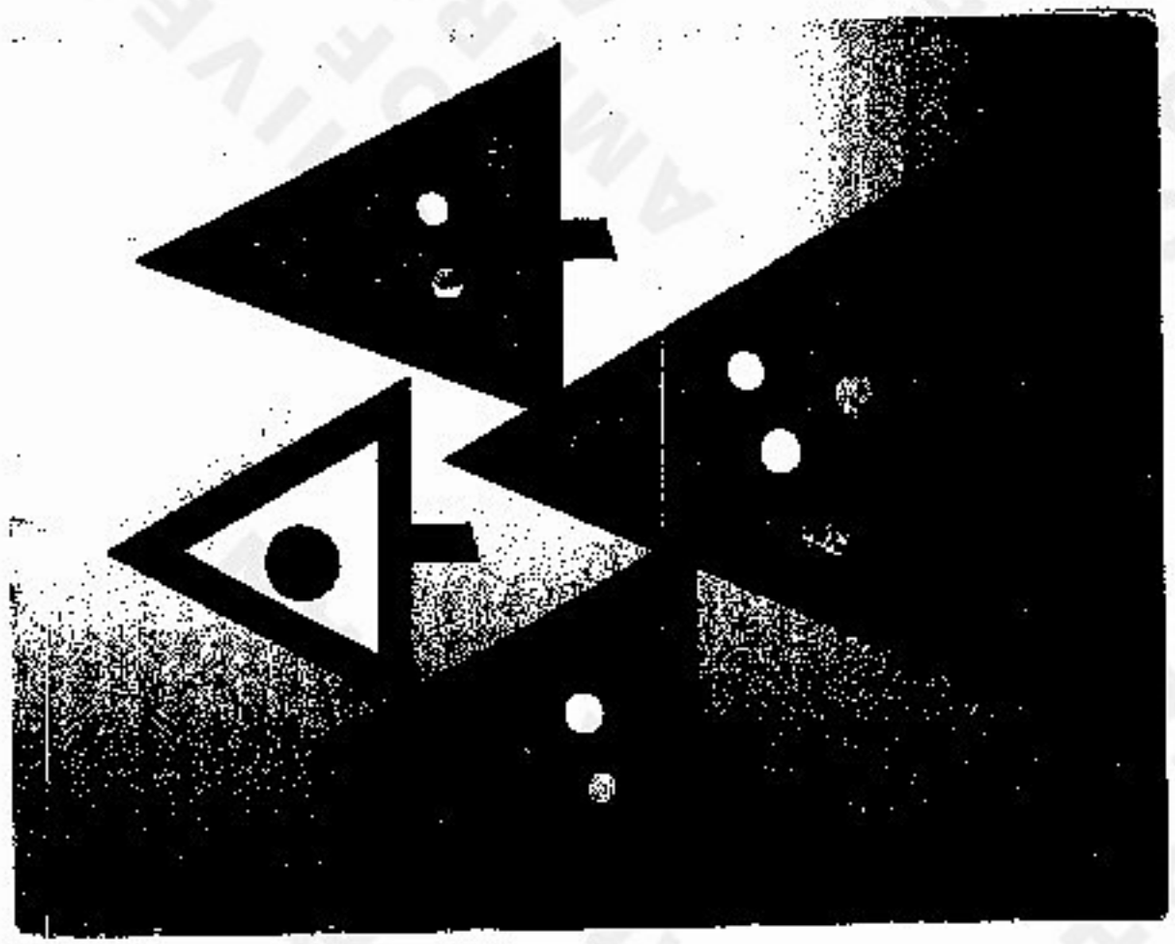
Sincerely yours,

Max W. Sullivan
Director

:amv

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Printed in Belgium exclusively for :
Marcel Schurman Company, Inc., San Francisco
N° 5490

[redacted]

December 29, 1965

Mr. Harry L. Dalton
Wachovia Bank and Trust Company
Charlotte, North, Carolina

Dear Mr. Dalton,

Thank you for your check.

Would you please sign and return the enclosed receipt for our records? Thank you.

Sincerely yours,

Howard Rose

nor to publishing information regarding sales transactions. researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

December 29, 1965

Totelite
37 Mechanic Street
Worcester, Mass. 01608

Dear Sirs:

The Totelite which we had ordered on November 30th was delivered today. However, the "on" switch was completely broken off and therefore the item is not usable.

We are returning this under separate cover and will appreciate having one in good condition.

Thank you for your attention.

Sincerely yours,

Tracy Miller

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December 12, 1965

The Guggenheim Museum
1071 Fifth Avenue
New York, New York 10028

Attention: Miss Bissell

Dear Miss Bissell:

We have tried to locate a record of the LANDSCAPE by Stuart Davis about which you inquired. There is no photograph in our files and we cannot therefore give any valuation on this Davis. Will you be good enough to send a photograph to us so that we can compare the LANDSCAPE with others and arrive at a specific valuation.

Mrs. Halpert, who is now away on vacation (and will not return until after January 1st) at the last moment recalled that this must be the painting Mrs. Solomon Guggenheim bought either prior to or immediately after Hilla von Rebay was appointed Director of The Guggenheim Museum. If that is the case, we have sold nothing comparable in many years and it would be necessary for Mrs. Halpert to see a photograph or the painting in order to help you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

F

December 11, 1965

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

I was fascinated with your announcement of the exhibition "Mid-America in the Thirties" and your remarks published in the Bulletin. And so, I am writing to ask whether you would be good enough to send me a catalog for our archives.

I am finally taking off for about two weeks as I usually do at this time of the year and am sending you advance wishes for a Merry Christmas and a very Happy New Year.

As ever,

EOH/tm

[redacted]

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

photos

December 7, 1965

Mrs. Frederick E. Trotter
Kahuku
Oahu, Hawaii 96731

Dear Mrs. Trotter:

Thank you for your letter.

This was a great shock indeed - I am referring to Isami's rather sudden death, of which I was apprised by his wife. I know he was ill for a considerable period, but from time to time he sent me a cheerful letter and as a matter of fact his latest paintings are all colorful and gay with a special brilliance. At the moment I can send you only photographs of these, but will try to locate a few color slides as well for your consideration.

Because of our move to new quarters we had to postpone Doi's show which we finally planned for the third or fourth month of 1966. He was very happy about the prospect and his letters were full of enthusiasm about what he was doing in preparation, reflected as I mentioned in the recent work he shipped to us.

You will hear from me shortly.

Sincerely yours,

EGH/tm

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
By appointment only

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707

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December 30, 1965

(9)

Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Attention: Miss Betsy Jones,
Executive Secretary

Dear Miss Jones:

On my return I found the copy of your letter to Mr. Schulman and am grateful to you for sending this to me.

As you know, I sent the Stuart Davis painting entitled SALT SHAKER directly to the Museum of Modern Art on December 7th, when it was returned from his memorial exhibition organized by the Smithsonian Institution. I instructed Santini to make delivery to the Museum and advised Mr. Barr that it was my intention to make the gift permanent as of that date.

You may consider this notice a confirmation of that statement and permanent Deed of Gift. Since the income tax return is not due for a considerable period, there is time to verify the current market value, which will also be sent to the Museum for its records.

Sincerely yours,

Edith Halpert

EGH/tm

Witnessed by: Richard F. Miller

Date: 12/30/65

December 12, 1965

Mr. Thomas Garver
Rose Art Museum
Brandeis University
Waltham, Massachusetts

Dear Mr. Garver:

Mrs. Halpert, as you may know from your telephone conversation the other day, has managed to get away for a two or three week winter vacation.

She did, however, leave word with me that she is completely unfamiliar with the painting of which you sent a photograph and we do not have any record of it whatsoever. She would like to show the photograph to the artist's daughter before committing herself to a figure.

I am sure you will understand that many details could not be accomplished before Mrs. Halpert left and that you will no doubt hear from her shortly after her return in early January.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
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JOSEPH TAUBMAN
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598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 27, 1965

Mrs. Edith G. Halpert
Downtown Gallery, Inc.,
Ritz Tower Hotel
Park Avenue & 57th Street
New York, N. Y.

Dear Edith:

I just received the enclosed letter, dated December 21, 1965, from Mr. Williams, together with the enclosed floor plan.

If I can be of any further assistance, please do not hesitate to call on me.

I was happy to hear that everything is going well, and that you have left the hospital and are on the road to full recovery.

Sincerely,

Frederick Baum

FB:mp
Enc.

[1965-1966]

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MEMORANDUM OF COMMENTS OF ART DEALERS ASSOCIATION OF AMERICA, INC. ON H.R. 13446 INTRODUCED IN THE 89TH CONGRESS BY CONGRESSMAN JONATHAN B. BINGHAM, 23RD DISTRICT, NEW YORK, AND ENTITLED:

"A BILL TO PROVIDE FOR THE ESTABLISHMENT AND OPERATION OF A NATIONAL REGISTRY OF ART FOR THE PURPOSE OF MAINTAINING AND ADMINISTERING RECORDS RELATING TO THE ORIGIN, TRANSFER AND OWNERSHIP OF WORKS OF ART."

The Art Dealers Association of America (hereafter the "Association") is against the passage of the Bingham Bill on four counts:

(1) That it will not accomplish the purposes stated by its proponents as the reason for its adoption and is therefore useless;

(2) That the creation and operation of a National Registry of Art in the manner provided for in the Bill would be expensive and an unnecessary addition to the already extended National budget;

(3) That if the proposed National Registry of Art were to operate in the manner provided for and contemplated in the Bill, it would not only be useless but would be affirmatively harmful; far from reducing frauds, the Bill and the Registry would offer additional means for perpetrating frauds; and

(4) That the proposed National Registry of Art would, in the only function in which it might possibly be effective, duplicate the already existing activities and facilities of the Archives of American Art in Detroit.

1. The enactment of the Bill would not accomplish the purposes claimed by its sponsors. The first test of a proposed law lies in determining whether, if it were enacted as proposed, it would accomplish the results at which it is aimed. In the first paragraph of Congressman Bingham's statement, when introducing the Bill, as reported in the Congressional Record of Wednesday, March 9, 1966, he states:

"It is the purpose of this bill to provide an additional means for reducing the sale of fraudulent and spurious works of contemporary art." (Underlining ours).

The Congressman goes on to state that "frauds are often extremely difficult to detect, even for experts" and that one reason for this "is that there is no central repository for accurate and verified information about contemporary works of art." (The accuracy of this conclusion is open to much question.) The Congressman then stated that most buyers of art do not ask for any written information about the authenticity of the work they are purchasing and contrasts this with the practice of the purchaser of real estate who not only gets a deed but "a guarantee of title based upon a system of recordation."

The trouble is that (a) the Congressman's good intentions are not borne out by the provisions of his Bill and (b) his analogy of the hoped for benefits from his Bill to the recordation system for real estate does not hold water.

When a buyer proposes to purchase a plot at the corner of 57th Street and Madison Avenue in New York City, his problem differs from that experienced by a proposed purchaser of a work of art in two respects: (a) the plot at the corner of 57th Street and Madison Avenue

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JEROME L. GREENE
JOHN P. ALLISON
OSCAR L. TUCKER
MARVIN J. BLOCH
ROYAL E. BLAKEMAN
ALAN L. ROSENBLUM
MORTON S. ROBSON
MARK N. KAPLAN
RAPHAEL G. SCOBEY
ARTHUR L. KIMMELFIELD
SAMUEL C. COHN
ANDREW N. HEINE
C. LEONARD GORDON
FRED N. GERARD
MARTIN BARR
HOWARD BINDELGLASS
DAVID DOLGENOS
CHARLES H. MILLER

MATTHEW B. KRASHER
ALBERT GOTTESMAN
JOCKE S. STEVENSON
BENJAMIN E. CARTER
EZRA G. LEVIN
RICHARD L. VERON
LEONARD GUBAR
SYLVIA D. GARLAND
LEWIS D. LOWENFELS
MICHAEL S. BARRON
MICHAEL I. GINSBERG
JOEL H. JANKOWITZ
DONALD H. SISKIND
HERBERT ROSENBERG
DONALD N. GELLERT
BENET POLIKOFF, JR.
ROBERT H. FALK
GERALD M. HIGIER

LAW OFFICES
MARSHALL, BRATTER, GREENE, ALLISON & TUCKER
430 PARK AVENUE
NEW YORK, N.Y. 10022
TELEPHONE 421-7200

JAMES MARSHALL
COUNSEL

EDWARD M. BRATTER (1934-1957)
WILLIAM J. BRATTER (1930-1960)

CABLE RETTARB, NEW YORK

WASHINGTON OFFICE:
815 15TH STREET, N.W.
MORTON E. YOHALEM
RESIDENT PARTNER

December 9th, 1965.

Downtown Gallery, Inc.
32 East 51 Street,
New York, New York. 10022

Attention of Mrs. E. Halpert

Dear Edith:

I am enclosing a check in the amount of $3000.00 on account of the purchase price of the Kolbe.

Best wishes for a pleasant holiday. See you next year.

With kindest personal regards,

Sincerely,

Jerome L. Greene

-nlr
Encl. (1)

1000.—

ARCHIVES OF AMERICAN ART
...ior to publishing information regarding sales transactions, ...scribers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

ANTONIO MICELI
PITTURE A OLIO
Rua Colelana 81 - NAPOLI
ITALIA

Naples. 18/12/65

Dear Sirs,

We are Italian painters, and we would like to have business relations wuith you .

We send you, some photos of the works we made, and we send also their sizes and prices.

We can also reproduce works of great painters as: UTRILLO.VLAMINCH.DUFY.LAUTRECH.RENOIR.GAUGUIN. and many others.

We send you, also their photos, their sizes and prices.

We are sure of your preference and waiting for your answer we remain

Yours truly

Micli

22x26	30x40	40x50	50x60	50x70	40x80	60x80	60x90	60x100	60x120	90x120
1,50	4,00	5,00	6,00	8,00	8,00	8,00	9,00	11,00	12,00	18,00 $

Prices of commercial tipes (only landscapes) Types of NAPPO

1,50	6,00	7;00	7,00	11,60	11;00	13,00	14,40	15,00	16,40	18,00 $

Prices of commercial types (only landscapes) Types Of MICELI

=	15,00	20,00	20,00	25,00	27,00	30,00	35,00	45,00	50,00	55,00 $

Prices of the repreductions of the great painters (only landscapes)
Types of MICELI

P.S

The payment is for "BANK CREDIT " and the expenses of paking and carriage are on ypur charge .

If you don't like my works ,please send again the photos to me.

Thenk you.

ris to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

flunk it is, as this one really is.

Why I'm here I don't know since there is no working activity nor will there be until after Xmas. We did negotiate for 1550 sq. ft. of space in the hotel construction now to redo space for our needs — outer office, student lounge, classroom, Graduate Director's office, my office as Director of Instruction - Teacher Training Board a stock room. We have also consulted with a decorator etc. Our budget is extensive and we don't have to skimp.

It will be elegant, but no matter what, it will mostly rest upon my shoulders — the teaching will either sell the course or else. Much depends upon the response to advertising which will go into full swing Jan. 2".

In the meantime word comes to me from the Pres. of the Corp - "Rest, enjoy Miami, have fun and don't concern yourself about anything". It's akin to fattening the calf before the kill. Believe me for the next 8 or 10 days I'll be busy 18 hours a day. So all being well with me, do I have time in on you. All I heard thus far about E&K is that you were on TV one night and as I could gather it must have been found and fabulous. Right? Knowing that you were on

F

contact sale

December 11, 1965

Mr. Frank Titelman
3510 Oneida Averne
Altoona, Penna.

Dear Mr. Titelman:

This will confirm that we will hold for you until March 1, 1966 the Jack Levine painting TOMBSTONE GUTTER at $9000.

Sincerely yours,

EOH/tm

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art. 501 665 Fine St.
San Francisco 94108
22 Dec. 1965

Reventow Gallery
465 Park Ave.
New York, N.Y.

Please know that about once a week - I pick up (purchase, i.e.) a New York Times - your advertisement caught my eye - and I'm wondering - have you a W.T. Benda Pastel? Benda - pastels - was the renowned mask-maker - He exhibited his masks at the Palace - Legion of Honour in 1943 - but San Francisco Galleries seem to have missed Benda's beautiful paintings -

There is one in particular - which would interest me - & which appeared on a cover page of Hearst's International magazine - early 1920's - The Hearst people have tried to track it down for me - "Angel on

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artist and possibly using rearranged combinations of units which have appeared in a number of different paintings by the original artist. Accordingly, there would be nothing in the Registry against which the proposed purchaser could check the painting offered to him for purchase. The mere fact that a photograph of the painting offered for sale, and a Certificate of its authenticity, was not filed in the Registry, could easily be explained away by a fraudulent dealer on the ground that the Registry is incomplete - and in all probability the Registry would in fact be incomplete. Accordingly, in this respect again the Registry contemplated by Congressman Bingham's Bill would be ineffective to protect the untrained purchaser.

In the case of sculpture, the situation is even worse. A fake sculpture, reproduced from an original cast, is so like the original that a comparison of it to a photograph of the original filed in the Registry would show no differences whatsoever. The only differences which exist between an original and a reproduced cast are (a) a minute difference in dimensions and (b) a possible difference in patina or surface. Neither of these differences could be confirmed by reference to the files of the Registry.

Accordingly, not only would the Registry be ineffective with its photographs and "Certificates of Authenticity," but, as pointed out in Section 3 below, the Registry would be affirmatively harmful.

Our Association claims, therefore, and it is apparent that the stated purpose of the Bill would fail of accomplishment, and, specifically, that the analogy of the benefits to be derived from a Registry of Art to the recordation system with respect to real estate is unsound and unconvincing.

When pressed on this point, a proponent of the Bill has switched his ground from support of the Bill for the reasons stated by its Congressional proponent to completely different grounds, to wit, that after a period of time the Registry would represent a source of accumulated material for the scholar. With respect to this argument, reference is made to Section 4 below where it is pointed out that there already exists an archive of American art created and designed to accumulate material precisely for that purpose.

2. The creation of a National Registry of Art is a useless and unnecessary expense. We believe that the Congress will in any event, in view of present budgetary problems and the ever increasing deficits, view with serious question the creation of any new cause for expense. This tendency would be accentuated not only if the proposed expense is unnecessary but if, for the reasons stated in Section 1 above, it is also useless. As pointed out in Section 1, Congressman Bingham's Bill is ineffective to accomplish the purposes which he claimed for it and is a duplication of existing facilities if the alternative argument in its support is relied upon.

In summary, the Association suggests that the heavy expense involved in the creation of a National Registry of Art is completely unjustified. The hope expressed by the sponsors of the Bill that the Registry would ultimately become self-supporting from the filing fees collected is not only remote but, in the Association's opinion, unwarranted. It is believed that the Registry would be used mainly by two groups of people - cranks and crooks. More about this second group of potential users in the next Section 3.

3. The proposed Bill, if enacted, would not only be useless as already suggested but would be affirmatively harmful. When the Association first studied the Bingham Bill, it reached the conclusions that its enactment would be both useless and costly for the reasons already stated in Sections 1 and 2. On further study, the Association has concluded that uselessness and expense were not the Bill's most important defects - that inherent in it is an affirmative and real harm and danger.

LIGHTOLIER

JERSEY CITY, N.J. 07305 • TEL: DELAWARE 3-5120 • TWX: JCY 686

...rer to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...rom both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

December 23, 1965

Miss Katherine Salvato, Bookkeeper
THE DOWNTOWN GALLERY
465 Park Avenue
New York, New York 10022

Dear Miss Salvato:

Of course we appreciate the $200.00 on account payment you made on December 11th and also your letter of that day.

In that letter you explained that in the absence of Mrs. Halpert who was ill, the full amount due us couldn't be settled.

I sincerely hope that Mrs. Halpert has returned and that you now will be able to pay us the difference which is still owing of $224.63 since this amount is long overdue. It goes back to July and August.

Sincerely,

M. Fisk/jp/22
Credit Manager

December 14, 1965

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas

Dear Mr. Entenmann:

Thank you for sending the photograph of the Stuart Davis so promptly.

Mrs. Halpert is away on her annual winter vacation, but in the meantime I am sending you the enclosed photographs of works by Ottesen. I am sure you will hear from her shortly after her return in early January.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

...ior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 50 years after the date of sale.

December 29, 1965

Mrs. Ethel May Pierce
Apt 501
665 Pine Street
San Francisco, California 94108

Dear Mrs. Pierce,

Thank you for your letter.

The gallery does not carry the work of Witi Ihimaera. We are the dealers for Stuart Davis, Charles Sheeler, Ben Shahn, John Marin, Abraham Rattner, William Zorach, Yasuo Kuniyoshi, and other major American artists, and when you are in New York we would be pleased to show you the works of these men.

Sincerely yours,

Howard Rose

or to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[encl. Sandler 12-15-65]



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DAVIDSON

December 21, 1965

Mr. Abraham A. Davidson
Oakland University
Rochester, Michigan 48063

Dear Mr. Davidson:

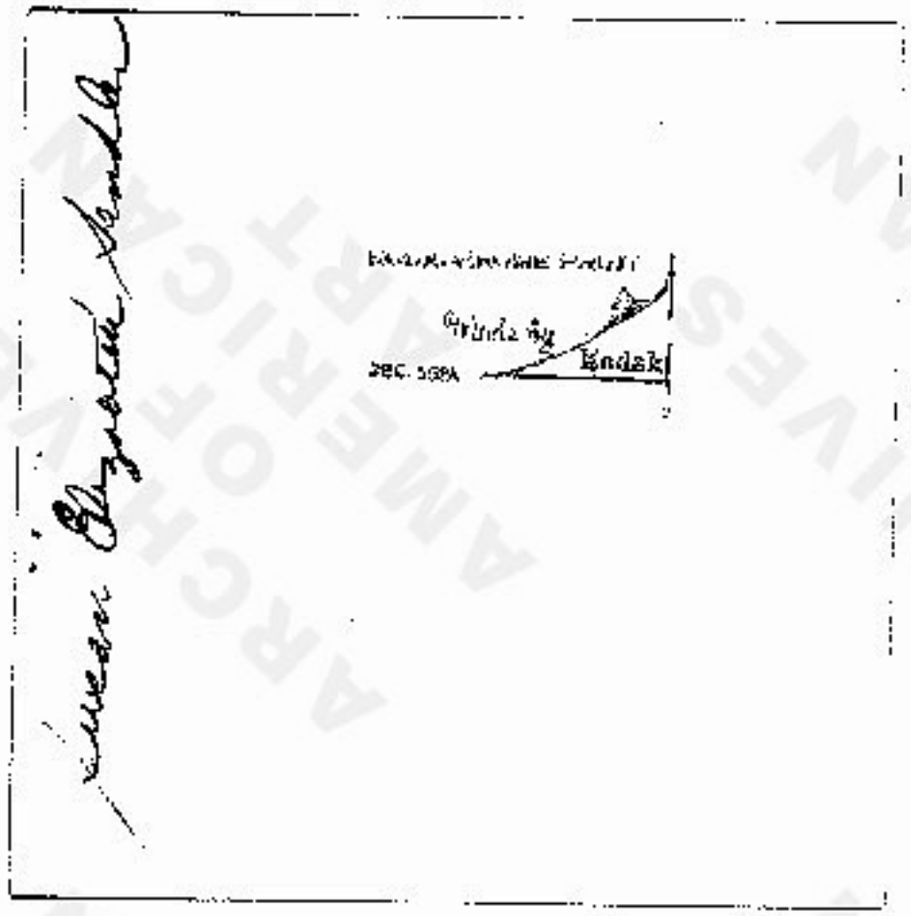
Mrs. Halpert is away on her annual winter vacation, but I hasten to acknowledge your letter in her absence.

I am sure that you will hear from her shortly after her return in early January with regard to the article you are preparing on Demuth posters.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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12600 Kilbourne Lane, Bowie, Maryland 20715

December 8, 1965

Miss Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Miss Miller:

Thank you for your letter giving me William Dove's address, and for the photographs of Dove's collages in your collection.

In an article in ARTS, November, 1955, p. 50, there is a review of an exhibition of collages at the Downtown Gallery in which Dove's work was shown along with some early American collage. One of the titles mentioned is Dove's "Long Island Railroad". I have not found that particular work mentioned elsewhere, and I wonder if your records show the owner? I would very much like to discover more about it.

The article also mentions antique collages of metallic paint over wrinkled gauze to form birds or landscape, which "relate" to Dove's work. "Rain" is the only collage I know of using gauze; I wonder if a catalog or descriptions of the works in that particular exhibit exist?

Thank you so much for your time and trouble.

Sincerely,

Dorothy R. Johnson

Dorothy R. Johnson
(Mrs. Bruce Johnson)

THE UNIVERSITY OF TEXAS
University Art Museum
THE COLLEGE OF FINE ARTS
AUSTIN, TEXAS 78712

December 20, 1965

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Attention: Tracy Miller, Secretary

Dear Miss Miller:

Thank you for your letter of December 16. Apparently I was misinformed in respect to the dealership with which Edward Hopper is connected.

I will pursue the matter separately.

Thank you for your information.

Sincerely yours,

DONALD B. GOODALL
Director
University Art Museum

DBG mf

...to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

December 20, 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Thank you for sending the Kuniyoshi LANDSCAPE down to us. As you know, it arrived safely together with the paintings for the exhibition on the Santini van.

The Smithsonian Art Commission, at its meeting of December 7, 1965, approved our request to purchase both the Kuniyoshi LANDSCAPE and the Marsden Hartley PEARS IN A BASKET. Needless to say, we are grateful to you for making these works available to the National Collection of Fine Arts.

As soon as we have received from you a formal invoice stating the prices of the two works, we shall be able to forward a request for payment to our fiscal office.

Again, our thanks to you.

Sincerely yours,

David

David W. Scott, Director
National Collection of Fine Arts

December 16, 1965

Mr. Donald B. Goodall, Chairman
Department of Art
The University of Texas
Austin, Texas 78712

Dear Mr. Goodall:

Mrs. Halpert is away on her annual winter vacation, but I hasten to acknowledge your letter during her absence.

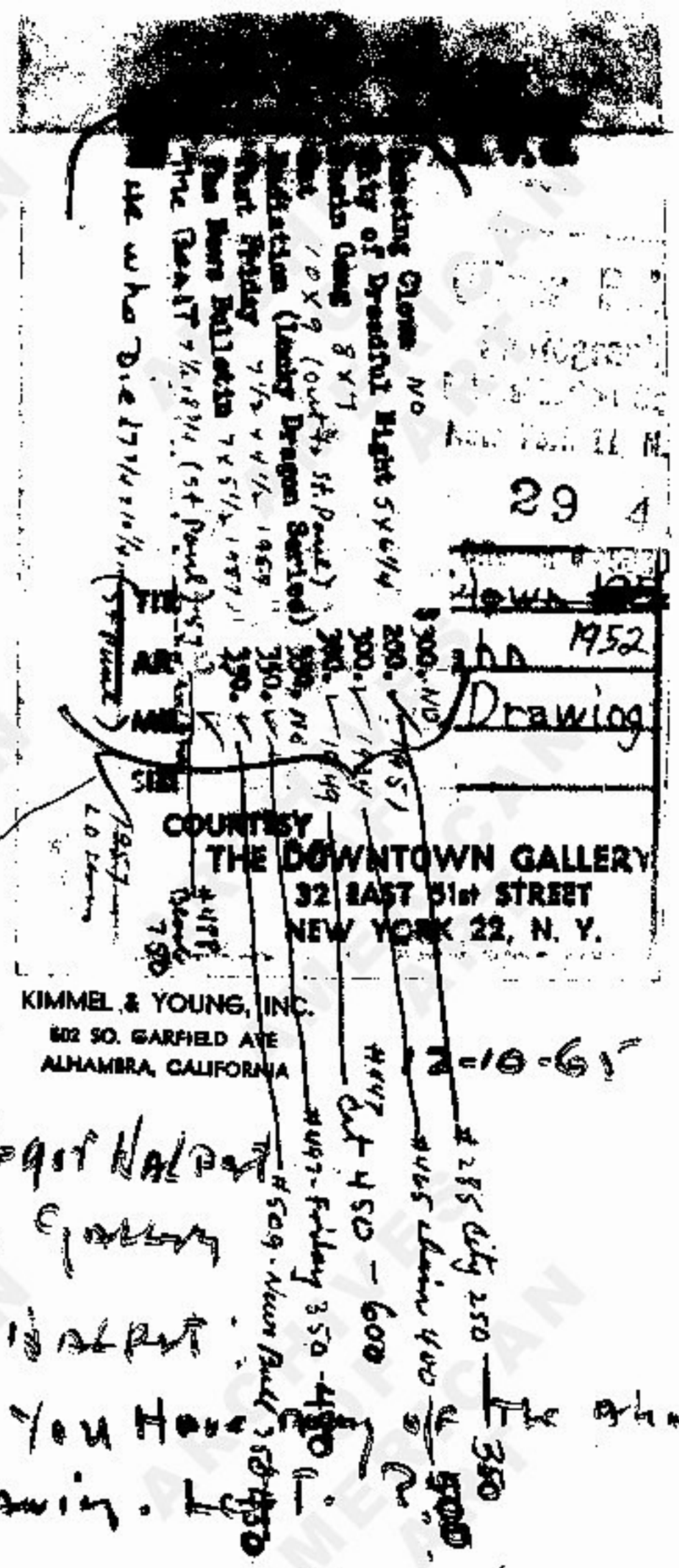
As we do not handle the work of Edward Hopper, I am somewhat unclear as to exactly what assistance you wish from Mrs. Halpert, but I am sure that you will hear from her shortly after her return in January.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Edith Tregor Halpert
Downtown Gallery
32 East 51st
New York 22, N.Y.

Dear Mrs Halpert:

Do you have any of the above
Drawing. If so, please send
us a photo of it.

Sincerely,

Geo. G. Young

[redacted]

thor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I hope you will remember me — from my Stetson Hotel Museum days. Thought you might like to see some of my exciting new project. I'd like to see you and see your studio, sometime.

Hope all is well with you. I have been much pleased and impressed to see some of your work for your collection.

Jim

BEST WISHES
FOR THE HOLIDAY SEASON
from
James L. Whitten

ize to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 17, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
Ritz Tower Hotel
Park Avenue & 57th Street
New York, New York

Dear Edith:

Inga telephoned that you were planning to come to Washington on December 1, for the NCFA opening. We would very much like to take you to lunch on the first, or second if you plan to stay over that evening. Please let me know which would be most convenient for your plans. Incidentaly, if you have made no arrangements for the night, Alice and I would be delighted to have you stay with us.

Cordially yours,

Director

PS: I am enclosing a copy of our catalogue of our 17th Area Exhibition, which this year is almost a complete disaster. Notice my remarks in the forward

HWW:wtk

MEMBERS
NEW YORK STOCK EXCHANGE
AMERICAN STOCK EXCHANGE (ASSOCIATE)
MID-WEST STOCK EXCHANGE
TELEPHONE 744-4351

BUTLER, WICK & COMPANY
UNION NATIONAL BANK BUILDING
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OFFICES
WARREN, OHIO
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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 27, 1965

MRS. EDITH HALPERT, DIRECTOR
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

On returning to Youngstown I also found out that Butler Institute of American Art had a very fine example to DOVE'S work. I still think it would be a good thing to go ahead with the purchase as we planned. I find that I need a little broadening rather than buying only realistic works and I am very pleased to have it.

I will be very glad to see the "LITTLE STELLA" when it is forwarded by your Gallery.

It was a great pleasure to meet you and I appreciate the time you spent with me considering how busy you are over the holidays. May your 1966 be the best ever and with kindest regards,
I am

Very truly yours,

Carl L. Dennison

CARL L. DENNISON

CLD:be

tion to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 29, 1965

Mr. Richard Goodman
26 Hampton Road
Scarsdale, New York

Dear Mr. Goodman:

I am enclosing herewith the bills from Thorn's Transfer which were erroneously sent to the Gallery. As you know, the consignee or purchaser is always responsible for the shipping charges and these should have been sent directly to you.

Thank you for your attention to this matter and my best to you and Mrs. Goodman for a very Happy New Year.

Sincerely yours,

Tracy Miller

P.S. I have had great success with the story of the cat in the shopping bag.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Boruski

We wish you and all your loved ones
A happy Chanukah

And a very Happy New Year
in all good health and happiness
Love
Boris - Aida - Debby - Marc
and little David -
1965

Dear Edith -
Be well - happy
and have wonderful
holidays - This
I feel can never fully
tell you my just
appreciation for all

ARCHIVES OF AMERICAN ART

15 Dec 1965

Mr. Ben Norman
c/o Gerald Schnitzer Productions
6063 Sunset Blvd.
Los Angeles 28, Calif.

Dear Mr. Norman:

Per our telephone conversation yesterday, we are shipping to you on approval, four BEN SHAHN silkscreen prints via Air Express.

As a rule, we do not ship Shahn prints on approval, but in view of your recent experience, we are making an exception for you.

Our supply of Shahn prints has become considerably depleted, so we would appreciate it if you would make your selection and return the others to us (prepaid) at your earliest convenience.

Sincerely,

William Kennedy

Incl:
consgmt.#7992

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December 8, 1965

Mr. Garith Windsor, Executive Editor
Realites
13, Rue Saint-Georges
Paris 9, France

Dear Mr. Windsor:

I am greatly embarrassed that I did not acknowledge the receipt of the November issue of Realites which you so kindly sent to me some time ago.

It was an excellent article and the reproductions are exceedingly handsome. I am sure that Rattner was more prompt in his acknowledgment, but I want to add my thanks to his, belated as they are.

I send you my best wishes for a very happy holiday and hope to see you when you are next in New York.

Sincerely yours,

EGH/tm

(F)

NORTON GALLERY AND SCHOOL OF ART

1941 — 1966
25 ANNIVERSARY YEAR

E. R. HUNTER, DIRECTOR

WEST PALM BEACH, FLORIDA
832 - 5194 33401

December 13, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York

Dear Edith:

I greatly enjoyed your witty and interesting letter of the 12th, which I might have answered sooner if you had not suggested that you might dig up a few photographs for me. Now that our gorgeous Jade Collection is gone, we are all in an absolute stew and I do not think I will be writing any more letters for a couple of years!

This letter is just to let you know that I am keeping your letter on top of the pile so that, if, as and when the Demuth, Kuniyoshi, or anything else you have around, photographs arrive, they will receive top attention.

Love and kisses.

Sincerely yours,

E. R. Hunter

E.R. Hunter
Director

ERH:p

Note: Transcribed and signed in Mr. Hunter's absence

*he was here since

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...m both artist and purchaser involved. If it cannot be ...
...ablished after a reasonable search whether an artist or ...
...chaser is living, it can be assumed that the information ...
...y be published 60 years after the date of sale.

December 11, 1965

Mr. M. P. Potamkin
2608 Cottman Avenue
Philadelphia 49, Penna.

Dear Pat:

If I had not been so preoccupied with the hanging of the combined exhibitions now current at the Gallery, I would have answered your letter sooner, acknowledging receipt of your check and the promise of sending the balance in January.

At this time of the year, when we send reports to the artists we are grateful to our clients for adding to the report;and so I thank you.

I am taking off for my annual two or three weeks winter vacation and hope that I will have the pleasure of seeing the Potamkins early in the new year.

With best wishes for a happy holiday.

Sincerely yours,

EGH/tm

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NORTHERN VIRGINIA FINE ARTS ASSOCIATION, 201 PRINCE STREET, ALEXANDRIA 14 VA.
CHAPTER OF THE VIRGINIA MUSEUM OF FINE ARTS

December 13, 1965

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

The publicity chairman is not merely breathing down my neck but blowing an arctic gale. May we please receive your curriculum vitae and photograph plus a brief resume of the gist of your talk at the earliest possible moment?

Our efficient volunteers like to work well ahead of schedule, and, frankly, I have no objections to that procedure. Our Newsletter with February and March events goes to press next week. Therefore, time is of the essence, to coin a cliché.

With all best wishes of the season,

Cordially yours,

Denys Peter Myers
Director

DPM:fb

REPLY TO MEMORANDUM OF ART DEALERS ASSOCIATION OF AMERICA, INC. ON H.R. 13446 RE: THE ESTABLISHMENT AND OPERATION OF A NATIONAL REGISTRY OF ART

This memorandum is submitted in reply to the memorandum of Art Dealers Association of America, Inc. (hereinafter called "DEALERS").

1. The National Registry of Art has several purposes.

One of its main purposes is to reduce the traffic in fraudulent and spurious art by giving the purchaser an opportunity, before he makes his purchase, to examine its provenance, which would include a certificate of authenticity signed by the artist. The best proof of authenticity would be to observe the artist while he completes a work of art. This, of course, is not usually possible. Most art experts generally agree that the next best proof of authenticity is to get a written statement from the artist if he is available. The Registry merely creates a repository for such statements and subsequent transfer certificates.

The Registry will also contain a separate file of characteristic signatures of the various artists in different media. In the past law enforcement officers have had great difficulty in obtaining the necessary evidence to prosecute art forgers. According to Joseph Stone of the New York District Attorney's office there have been less than 6 prosecutions in New York City during the past 50 years. This is because it is usually the duped collector who has the necessary information, and he is too embarrassed or timid to come forward. With the Registry, anyone who finds a suspicious certificate could notify the appropriate law enforcement officer. He in turn can check with the artist or call in a handwriting expert to compare the verified sample signature of the artist with that on the suspected certificate. The documentation thus becomes the evidence for prosecution. Joseph Chapman, formerly in charge of art fraud investigations for the F.B.I., concur with Joseph Stone that this would facilitate prosecutions,

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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December 22, 1965

Mr Antonio Lulli
Embassy of Peru
Washington, D.C.

Dear Mr. Lulli,

Have you come to any decision on the Dove water color, "Flour Mill III"? As it is one of the best water colors still available, and as there is a constant demand for Doves of this quality, we would appreciate an early reply.

Best wishes for the holiday season.

Sincerely yours,

Howard Rose

ior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

December 16, 1965

Mr. Ralph T. Coe, Assistant Director
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
Kansas City, Missouri 64111

Dear Mr. Coe:

Mrs. Halpert had left on her annual winter vacation when your letter arrived but I hasten to acknowledge it in her absence.

I am sure that you will hear from her shortly after her return in early January.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
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THE LEICESTER GALLERIES

4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYFAIR 3159 · TELEGRAMS: AUDAX AUDLEY LONDON · CABLES: AUDAX LONDON W1

NEB/JCO

21st December, 1965

Mr. Tracy Miller,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mr. Miller,

Thank you for your letter of December 18th. I hope that Mrs. Halpert is enjoying her Winter vacation, and please give our best wishes for Christmas and the New Year to her when you have an occasion.

With regard to the pictures we have here, we should like to hold them for some time and try and sell them on your behalf. We are putting the Davis, Ottesen and Shahn into our New Year Exhibition, which is opening in January.

I am making arrangements today to have the Marsden Hartley, "Prayer on Park Avenue", flown back to you. I am returning under separate cover the catalogues that Mrs. Halpert particularly wanted.

Yours sincerely,

Nicholas Brown

Re: Stuart Davis NFS

December 15, 1965

Mrs. Bruce Johnson
12600 Kilbourne Lane
Bowie, Maryland 20715

Dear Mrs. Johnson:

I am enclosing a catalogue of the Dove collage exhibition of 1955. You will note that there is a title, LONG ISLAND - but not railroad. I have tried to trace the records on this work, but to no avail. It is likely that it was sold many years ago and our old records are packed and stored and cannot be gotten at at the present time.

Incidentally, just so the postman will stop snickering, if we have subsequent correspondence, would you please address me as Mr. rather than Miss. I have had trouble with this name all my life!

My best wishes for a happy holiday season.

Sincerely yours,

Tracy Miller

ler to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

C16

December 17, 1965

Mr. and Mrs. Bernard Belikove
225 Christol Street
Metuchen, New Jersey

Dear Mr. and Mrs. Belikove:

Please forgive me for the delay in writing to you with regard to the Ben Shahn drawing, BOY PAINTING. I have finally gotten myself organized to the point where the prices of the new arrivals are entered in all the places they are supposed to be and I can now tell you that this drawing is $700.

I will be happy to keep the hold on it for you if you are interested, but will appreciate your letting me know as soon as possible.

It was a pleasure to see you - as it always is - and I hope you'll be in again soon. In the meantime, my best wishes for happy holidays.

Sincerely yours,

Tracy Miller

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17 Dec 65

Mr. George C. Young
Kimmel & Young, Inc.
502 S. Garfield Ave.
Alhambra, Calif.

Dear Mr. Young:

With regard to your inquiry of 10 Dec relative to a selection of Ben Shahn drawings, the following are still available:

City of Dreadful Night, 5 x 6¼. 1951. $350.00

Chain Gang, 8 x 7. 1934. $500.00

Cat, 10 x 9. 1949. $600.00 (currently out to an exhibition)

That Friday (Lucky Dragon Series). 7½ x 4½. 1957. $450.00

The News Bulletin (LD Series). 7 x 5½. 1957. $450.00

The Beast (LD Series). 7½ x 8 & 3/4. 1957. $750.00 (currently out on exhib)

He Who Died (LD Series). 7 & 3/4 x 10½. 1957. $750.00 (out on exhib)

"Dancing Clown" and "Radiation" are no longer available.

The above are the artist's latest prices. Those works listed out on exhibition are for sale, subject to prior purchase.

Mrs. Halpert is away for the Holidays. Trusting you will have an enjoyable Holiday Season,

Sincerely,

William Kennedy

AMERICAN ASSOCIATION OF MUSEUMS
Headquarters at 2306 Massachusetts Avenue, N.W., Washington 8, D. C.

Editorial Office

December 20, 1965

Mrs Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, NY

Dear Mrs Halpert;

Mr van Ravenswaay, our President, has just written to me regarding your letter of the 7th, and is much interested in what you may develop from your recent meetings. He thinks we might certainly include something on our agenda of the next executive committee meeting.

Would you like to write to him direct, detailing the results of the meeting? I know he would want to hear from you if your time permits.

Cordially,

N Carl Barefoot, Jr
Editor

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6-28-1810

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

December 10, 1965

Dear Edith,

It was good to see you once again; and many thanks for your help with the Davis show.

I talked to Henry Gordon who has agreed to lend WINDSHIELD MIRROR and to reconsider the problem of SOMETHING ON THE 8 BALL. GENERAL STUDIES from the University of Illinois is ok, and I've sent letters to the Lanes for PORTRAIT OF A MAN, to Los Angeles for PREMIER and to the Fogg for DAVIS. I think every thing is working out for a great show.

Attached are the loan forms for the following works from the Gallery:

1. BABE LATOUR
2. BOATS, GLOUCESTER
3. SELF PORTRAIT
4. UNTITLED (ODOL)
5. CAFE, PLACE DES VOSGES
6. CIGARETTES
7. TWILIGHT IN TURKEY

Please sign all three copies; keep copy one for your records and return copies two and three for our files.

With best regards and affection.

Sincerely yours,

Lois

Lois A. Bingham
Curator
International Art Program
National Collection of Fine Arts

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

December 7, 1965

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

On our consignment to you for the ROOTS exhibition, the Max Weber painting UNTITLED (MUSIC) is marked as being for sale to a museum only. This is an error and the painting should be marked N.F.S. Would you be good enough to make this correction on your copy? Many thanks.

Also, if there are spare copies of clippings in regard to the exhibition, Mrs. Halpert would love to see them.

As always, I appreciate your courtesy.

Sincerely yours,

Tracy Miller

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WAKEFIELD'S FOOD SALES CO., INC.

December 10, 1965

Dear Edith:

As I mentioned the other day I think it would be a good idea for someone at the Smithsonian to approach Mrs Lathhop Brown about donating her art to the Smithsonian. Her collection is now in storage - I doubt if her family has any interest in it - she herself has lost interest, but someone with tact might approach her and work it out. As I remember she has some of Bill's work - some of Marguerite's early tapestries etc. - and I think some very good French art. Probably some of Lucy L'Engels work too - they were related.

The first contact would have to be made through her lawyer -

Mrs. Lathrop Brown (Helen Hooper Brown)
c/o Jeptha H. Wade.
30 State Street, Boston, Masss. 02109

I know you won't have a chance to think about this until after the first of the year - but I thought it best to pass the word along.

Jean

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December 11, 1965

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear David:

Once again I want to tell you how much I enjoyed the festivities last week, how impressed I was with the exhibition and what a pleasure it was to be with Tirsa and you. I hope our meetings will be more frequent in the future.

In your letter of October 18th you suggested that I hold back the large Kuniyoshi. This has been tucked away carefully and there is no immediate hurry in making a decision. I am also enclosing a photograph of the Hartley, which is resting peacefully despite its powerful impact. The pertinent data appears on the reverse side of the photograph and the price for the Smithsonian is $4800 net

At last the Merry-Go-Round which I promised to you was returned from an exhibition. However, it arrived in damaged condition and I would like to have you see it as is before I try to locate someone to repair it. No doubt you have much better technicians at the Smithsonian. In any event, I am not withdrawing my offer to you and you may rest assured that, if you find it as interesting as I do, it is all yours. Let me know your reaction. Incidentally, all the animals which became detached in the shipment can be put back with great ease, but do see it and make your decision.

I am leaving for two or three weeks vacation starting Monday the 13th and hope to hear from you early in January. Meanwhile, my best wishes to Tirsa and you for a Merry Christmas and a Happy New Year.

Sincerely yours,

ECH/tm

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

LAW OFFICES
HALL, CASEY, DICKLER & HOWLEY
122 EAST 42ND STREET
NEW YORK, N. Y. 10017

AREA CODE 212 MO 1-3100
CABLE "HALCASRO"

1209 RING BUILDING
WASHINGTON 6, D. C.
FEDERAL 8-0510

FRANKLIN NATIONAL BANK BLDG.
600 OLD COUNTRY ROAD
GARDEN CITY, N. Y.
PIONEER 7-7000

LEONARD W. HALL
WILLIAM J. CASEY
GERALD DICKLER
JOHN HOWLEY

JAMES G. AUSTIN
JOHN W. BURKE
GREGORY H. DOHERTY
MILFORD FENSTER
SAMUEL J. FRIEDMAN
WILLIAM L. MAHER
DAVID W. SMITH

December 9, 1965

Dr. David Scott, Director
National Collections of Fine Art
Smithsonian Institute
Washington, D. C.

Dear Dr. Scott:

We represent the Estate of Stuart Davis. On November 23, 1965 Mrs. Roselle Davis, executrix of the estate wrote you directing that all pictures belonging to the estate be sent to her home for purposes more particularly indicated in her letter. Except for two unfinished paintings her directions were ignored and the pictures were sent to the Downtown Gallery.

Will you please, promptly, arrange to have Mrs. Davis' instructions carried out by a pick-up of the misdirected pictures by Santini for delivery to her home.

Very truly yours,

Gerald Dickler

GD:ro

cc: Edith Halpert
Downtown Gallery

Mrs. Roselle Davis
15 West 67th Street
New York, N.Y.

already violating the law. He will not hesitate, if it suits his purposes, to violate it in another way. The reply to the Association's argument proceeds on the assumption that laws creating crimes prevent crime. There have been laws for thousands of years against murder, rape and theft - but murders, rapes and thefts continue. What is truly needed is the granting of additional and widened power to law enforcement officers to act under the laws already existing with respect to frauds. The person who risks violation of the law by creating and/or offering a fraudulent work of art will not hesitate to use whatever means is available to assist him in the perpetration of his fraud.

4. The creation of a national archive as a reservoir of information for scholars would constitute a duplication of already existing facilities. There is already in existence the Archives of American Art which has its center in Detroit but which is truly national in its scope and operations. It has for some time been gathering manuscripts, mementos, taped recordings and all other relevant material to the life and works of American artists and is designed to serve as the very reservoir of material for scholars which is proposed in justification of the Bingham Bill when the primary reason for the Bill - the elimination of fraud - is demolished. If, in addition to the material already collected by the archive in Detroit it was determined desirable that artists file endorsed photographs of new works as completed, or other information about such works, the natural place for such a record would be with the Archives of American Art in Detroit. There is not only no need for creating a competing organization but the creation of such an organization would be harmful. It would divide between two repositories material which should be under the jurisdiction of one and would make more difficult, not easier, the task of scholars for whom help is designed.

SUMMARY OF CONCLUSIONS

The Art Dealers Association of America is, therefore, opposed to the Bingham Bill on the grounds that (a) it is useless and ineffective for the purposes for which it is designed, (b) it is expensive and unnecessary, (c) it is affirmatively harmful and plays into the hands of the fakers and fraudulent dealers against whom it purports to be designed, and (d) it is a duplication of existing effective facilities.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

December 29, 1965

Walter Drake and Sons Inc.
94 Drake Building
Colorado Springs, Colorado

Gentlemen:

Enclosed please find check for 50¢, for which please send us 500 more labels exactly like the attached.

Thank you for your attention.

Sincerely yours,

Tracy Miller

Rec'd 1/12/66

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
By appointment only

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707

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(6)

December 8, 1965
(Rec'd Dec 10)

Mr. Alfred Barr Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

When the Davis exhibition was returned to us, his painting, SALT SHAKER, was included.

Now that the wall space in my new apartment is considerably less than on 51st Street I have decided to withdraw the Life Possession clause and have the Museum retain SALT SHAKER permanently.

If that is satisfactory to you, would you be good enough to have it picked up at the Gallery whenever convenient. Also, if any additional document is necessary I will be glad to sign it.

My best wishes for a happy holiday.

Sincerely yours,

EGH/tm

* Bastini dropped it yesterday

December 11, 1965

Mr. Carl Dennison
Butler, Wiek & Co.
Union National Bank Bldg.
Youngstown, Ohio

Dear Mr. Dennison:

It was such a pleasure to meet you - at last. I was also greatly impressed with your attitude toward art and to its cultural value to the community.

Shortly after you left I referred to the Butler Art Institute account and was agreeably surprised that it already has an outstanding example of Dove's work. While the watercolor you chose would complement this painting in oil, I decided to write immediately so that you may have the privilege of cancelling the purchase if you so desire.

As I advised you, I am going off for two weeks or so, but I have left word with Mr. Miller to hold up the shipment of the Dove until you will have had an opportunity to make a decision and will advise him accordingly.

I wish you a very happy holiday and hope that I will have the pleasure of seeing you early in 1966.

Sincerely yours,

EGH/tm

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

THE UNIVERSITY OF TEXAS THE COLLEGE OF FINE ARTS

Department of Art AUSTIN, TEXAS 78712

December 10, 1965

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st
New York, New York

Dear Mrs. Halpert:

The students and faculty of the Art Department have asked me to inquire about the possibility of a visit here by Edward Hopper for a discussion with our students. I am turning to you for advice and counsel.

Since relatively few of our people saw the splendid exhibition at the University of Mr. Hopper's painting it would be most appropriate to arrange a small exhibition of his work here, planned to coincide with a projected visit. A characteristic exhibition area may appropriately house 8 to 12 paintings and other spaces may receive a considerably larger group.

I write tentatively in this connection since I am not informed as to the availability of his work at this point.

Can you advise me concerning the best approach to this matter? With all best wishes,

Sincerely,

DONALD B. GOODALL
Chairman

DBG:kc

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December 29, 1965

Mr. Preston W. Mack
65 Asharoken Ave.
Northport, L.I.
New York

Dear Mr. Mack,

As you requested, I am noting below the current insurance valuation for the following painting in your possession:

JOHN MARIN "ROCKS ON NORTON'S COVE" w.c. $4,000.00.

Sincerely yours,

Howard Rose

APA

December 12, 1965

Mr. R. A. Bernarbo
60 Sutton Place South
New York, New York 10022

Dear Mr. Bernarbo:

When Mrs. Halpert returned to the Gallery yesterday, I checked with her on the price of the Folk Art painting, SAGAMORE CREEK, in which you had expressed interest.

I am sorry to tell you that this painting is not for sale, having been promised as part of a gift Mrs. Halpert will be making to a museum.

Mrs. Halpert has now gone off on her annual winter vacation, but when she returns in early January perhaps you would like to come in and have her show you some other outstanding examples of American Folk Art.

Sincerely yours,

Tracy Miller

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December 8, 1965

Wilfred Funk & Co.
360 Lexington Avenue
New York, New York

Gentlemen:

Would you be good enough to send us one copy of REVERENCE IN WOOD by Eric Sloan and bill us less our usual Book Sales Department discount.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
By appointment only

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707

December 11, 1965

Mr. Arnold Sorvari
~~86 Troup Street~~ 167 HOWLAND AVE.
Rochester, New York ~~14608~~ 14620

Dear Mr. Sorvari:

I am sorry to be so late in my reply, but I have been away and am just getting around to answering the accumulated mail.

Fortunately, we have available a copy of LUTE AND MOLECULES by Ben Shahn. The price of this unframed is $225. for the color version and $150. for that in black and white. You did not specify which you had owned. Because of space limitations we do not frame our prints, but in most instances the purchaser finds it much less expensive to have the print shipped as is and have the framing attended to in his own locale, where he can actually make the selection according to his own taste and judgment. Besides, it would take several weeks to have this accomplished in New York where the framers are deluged with work throughout the holidays.

Sincerely yours,

EGH/tm

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is in the County of New York, has always been in the County of New York, will always be in the County of New York and never moves from its existing location. Accordingly, it is simple to maintain a useful system of recording transfers of title in the office of the County Clerk of the County of New York where the property is perpetually located. A work of art on the other hand is a moveable object. Its original sale may take place by the artist's dealer in the County of New York but the sale may be to a resident of Chicago. Even if the New York dealer were to record his sale to the Chicago purchaser, if and when the Chicago purchaser in turn sold the work of art to a resident of Los Angeles, who in turn sold it to a resident of Mexico City, who in turn sold it to a Paris dealer, who in turn sold it to an American purchaser who brought it back to New York, it is extremely unlikely that any of the subsequent transfers would be registered in an archive maintained in the City of New York. The evident advantages of a continuous record of title in the real estate recording system are therefore absent when moveable property is involved. But, even assuming - and it is a remote assumption - that all of the intervening transfers in the example above were dutifully recorded in the archive by the respective transferors or transferees, the situation would still not be analogous to but would in essence be very different from the real estate recording system which is offered as its example. In the real estate case, there is only one problem involved for a prospective purchaser and that is "good title." In the case of a work of art, it is Mr. Bingham's stated purpose to accomplish by his Bill "an additional means for reducing the sale of fraudulent and spurious works of contemporary art." In the real estate recording system there is as I stated only one question "good title." There is no question of the "authenticity" of the real estate to be purchased. Even if, therefore, the chain of title of a work of art were dutifully recorded by all transferors or transferees, the provable existence of that unbroken chain of title would still be no evidence whatsoever that the work originally purchased and thereafter repeatedly transferred is "authentic."

On the contrary, subdivision (f) of Section 5 of the proposed Bill specifically provides that

> "Neither the director nor any person on behalf of the Registry shall issue any opinion as to the origin, authenticity, ownership or value of any work of art or as to the validity or genuineness of any certificate, characteristic signature or collateral record filed in the Registry."

In addition to the proposed voluntary registry of transfers of title, the Bill contemplates that there may be filed in the Registry, again on a voluntary basis, so-called "Certificates of Authenticity." Such a Certificate is defined to mean "a statement signed by the artist of the creation of a work of art and of the ownership thereof." It is suggested that an authenticated photograph of the work be filed with the Certificate. The effectiveness of the filing of such Certificates must be considered separately under two headings - (a) paintings and (b) sculptures.

If a "fake" painting is produced in the form of an exact copy of a registered work, the proposed purchaser of the fake who might examine the Certificate and photograph in the Registry would, in all probability, not be in a position to distinguish the photograph of the original from the fake copy or from a photograph of that fake which he might take with him to the Registry to compare. An expert, in passing upon the authenticity of a painting, requires a view of the original painting, not a photograph of it. The fact that a photograph may be insufficient evidence for an expert indicates its insufficiency when used for checking by one who is not so expert. Beyond that, however, most "fakes" are not exact copies of existing works by an artist but are much more likely to be pastiches - works in the manner of an

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(7)

copy to Mrs. Edith Halpert, Downtown Gallery
cc: Mr. Barr
Miss Miller
Miss Dudley

December 22, 1965

Dear Mr. Schulman:

On December 9 Mrs. Edith Halpert wrote to Alfred H. Barr, Jr., the Director of the Museum Collections, saying that she wished to give the Museum the life interest in her painting by Stuart Davis entitled Salt Shaker which she had originally retained when she gave the Museum a remainder interest in it by deed of gift dated January 25, 1955.

She has not sent us a deed of gift transferring it to life interest and I assume that she does not wish to make this gift in the calendar year 1965. I called the Downtown Gallery and found that she was away until after the first of the year but Mr. Miller was kind enough to give me your name and address, since I felt that we should call to your attention -- since I understand you prepare her income tax returns -- that a deed is required. Naturally, if she doesn't wish to make the gift until next year, there is no hurry, but if she wishes to take a tax deduction for the gift in this calendar year the deed should be signed by her, notarized and acknowledged by the Museum on or before December 31.

She will know that it is desirable to submit an appraisal of the painting's current value with her income tax return for the year in which she formally makes the gift and you will have access to the actuarial tables in the income tax regulations which should be used to calculate the value of her life interest at the time of gift.

Please let me know if there is any information we can give you. If I don't hear from you I shall assume that the gift is not to be made until 1966.

Sincerely,

Betsy Jones, Executive Secretary
The Museum Collections

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

AFA

December 16, 1965

Mr. Henry M. Clark
Hastings Hill
Suffield, Connecticut

Dear Mr. Clark:

Mrs. Halpert is away on her annual winter vacation But I hasten to acknowledge your letter in her absence.

I am sure that you will hear from her as soon as possible after her return in early January with regard to your weathervane.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

...or to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

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THE CHASE MANHATTAN BANK
30 Rockefeller Plaza
New York, New York 10020

December 27, 1965

Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

RE: Mr. William HAITH

It will be very helpful if you will let us have an expression of your opinion regarding the above who has opened an account and has given your name as a reference. May we also ask you to verify the specimen signature on the enclosed slip and inform us how long you have known the subject.

A reply on your own stationery or business letterhead will be appreciated and, of course, will be held in confidence.

Yours very truly,

James Sullivan

B.SC8 10-61

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ALVIN S. LANE
60 EAST 42ND STREET
NEW YORK 17, N. Y.

December 9, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I do hope you have a chance to read before the Lefkowitz hearing tomorrow the enclosed copy of my article, which appeared in the recent issue of Art in America, and, incidentally, is being republished in England by The Connoisseur.

I am also sending you a copy of an article that appeared in yesterday's New York Times with respect to a Congressional Bill to establish a National Art Registry. I am very anxious to have an opportunity to discuss this program with you in the hope of enlisting your support. I have always considered you one of the leaders of the art community, and, therefore, your views and suggestions are important to me.

Sincerely yours,

Alvin S. Lane

ASL:s
Encs.

By Hand

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167 Howland Avenue
Rochester, N. Y. 14620
30 December, 1965

The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

My LUTE AND MOLECULES had some rather sparingly applied color shapes, so I assume that it was the "color" version; I had not been aware that there was a non-color version.

Because I anticipate some debate about the issue with my movers, would you be so kind as to rewrite your previous letter, which is attached, and omit mention of the black and white version?

Would you also make an estimate of the approximate cost of framing in a slim walnut contemporary moulding? It is probable that the mover will prefer to order the replacement print directly from you and have it framed there to simplify the project. The cost of shipping to Rochester would be of no concern to him, because it would be put on one of his trucks making a move in this direction.

Many thanks for your extended cooperation!

Sincerely yours,

Arnold Servari

Arnold Servari

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photographs.
I hope you'll be kind enough
to look at these and then to
give me your response.
I'm thirty-three, educated in
this country and in England and
I am presently an asst. prof.
at Wheaton College, Norton, Mass.
I've had some scholarships and
prizes etc. but of course the works are
what count.

Sincerely
M. Zabarsky

AFA

December 15, 1965

Miss Lucia Pearson
6303 Westmoreland Avenue
Takoma Park, Maryland

Dear Miss Pearson:

I had written to you some time back explaining that the painting on velvet in which you were interested was discovered, on a thorough check of our records, to be out on a travelling exhibition and will not be returned to the Gallery for some time. I am sorry that, with your many moves, the mail must have gone astray.

As Mrs. Halpert is on her annual winter vacation and the American Folk Art Gallery is very much her own area, it would be best that you visit after her return in January if you are interested in other items.

Thank you for your continued interest and my best wishes for a very happy holiday season.

Sincerely yours,

Tracy Miller

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DES MOINES ART CENTER

GREENWOOD PARK DES MOINES 12, IOWA

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December 15, 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I am happy to tell you that our acquisition of "L'Homme Nu" by John Storrs has been approved. We have a potential donor whose decision will be made yet this month, however, should he not come through, the purchase has been approved for our Edmundson Fund. Please bill us in duplicate.

I am returning the original photographs you requested. If you could spare one it would be nice to have in our archives.

Happy holidays.

Just received your request for our catalogue of Mid-America in the Thirities. Two are enclosed.

Sincerely,

Tom

Thomas S. Tibbs
Director

TST/go
Enc: 2

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December 12, 1965

Mr. Joseph G. Butler, Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio 44502

Dear Mr. Butler:

Mrs. Halpert has left for her annual winter vacation and will not return for two or three weeks. I am sorry that I have no record of your purchase of a Niles Spencer drawing. Her desk is locked and the notation is no doubt in there. My guess is that you are referring to the 1930 brush drawing entitled simply PROVINCETOWN. If that is the case, I am sure that Mrs. Halpert would have quoted you a special price.

I am sorry to have to ask your cooperation this way, but if you could let me know if this is the drawing and what price she made for you, I will be happy to expedite the matter and see that shipment is made promptly.

Thank you for your patience in this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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14 Dec 1965

Mr. Soichi Sunami
27 W. 15th Street
New York, N.Y.

Dear Mr. Sunami;

Inclosed is a tracing of a photo you took some years ago of Kuniyoshi's "Photograph & Peaches on Chair", oil, 1938. We would greatly appreciate it if you would send us three prints as soon as possible.

Sincerely,

Wm. Kennedy

Incl:
a/s

Check date

AMERICAN ASSOCIATION OF MUSEUMS

Headquarters at 2306 Massachusetts Avenue, N.W., Washington 8, D. C. [illegible]

Editorial Office

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December 14, 1965

Mrs Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs Halpert:

Because of a death in my family, I did not receive your letter of the 7th until today, which means that the Association could not be represented at the meeting you spoke of.

I would, of course, appreciate it if you would keep me informed on matters, and I think it might be a matter our executive committee could recommend to our museum members.

I am sending your letter to our President, Mr. Charles van Ravenswaay, President, Old Sturbridge Village, Sturbridge, Massachusetts. I know he will be interested.

I believe your booklet has been distributed to our art museum members, but I will check on that also.

My thanks for thinking of us and for being concerned about these matters.

Cordially,

Carl Barefoot

N Carl Barefoot, Jr
Editor

December 8, 1965

A.S. Barnes & Co.
8 East 36th Street
New York, New York 10016

Gentlemen:

Would you be good enough to send us one copy of THE ART OF THE CAROUSEL by Fred Fried and bill us less our usual Book Sales Department discount.

Thank you for your attention.

Sent ck 12/29/65

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Rec'd 1/28/66

...rior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

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H. O. GERNGROSS & CO., INC.

200 West 57th Street, New York 10019 • Plaza 7-2772

December 20, 1965

Mr. Tracy Miller
Downtown Gallery
465 Park Ave.
New York 10022

Dear Mr. Miller:

In accordance with the telephone conversation you had this morning with Mr. Gerngross, we hereby give you the charges for the Cummings exhibition.

Dec.	11	Herald Tribune	28	1. @ .70	19.60
"	12	" "	28	1. @ 1.60	44.80
"	11	N. Y. Times	28	1. @ .90	25.20
"	12	" "	28	1. @ 2.40	67.20

$156.80

Very truly yours,

Miriam Goldstein

Miriam Goldstein

December 21, 1965

Shorewood Publishers Inc.
724 Fifth Avenue
New York, New York 10022

Gentlemen:

We would like to order one more copy of NEW YORK by John Gordon and L. Rust Hills, to be billed to us less our usual Book Sales Department discount.

However, this can be sent directly to Mr. Jack Lawrence, 229 East 52nd Street, New York, New York 10022.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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MRS. RICHARD RODGERS, 70 EAST 71st STREET, NEW YORK, N. Y. 10021

December 17, 1965

The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Gentlemen:

Please receipt and return the attached invoice to Mrs. Rodgers.

She is also returned the Cummings catalog which you loaned to her.

Sincerely,

F. Connolly

Secretary

Let's close the file, yes?

15 Dec 1965

Mr. Peter Hill
Asst. Prof. Art Dept.
Municipal University of Omaha
Omaha 1, Nebraska

Dear Mr. Hill:

Per our telephone conversation yesterday, we are shipping via Air Express today the Stasack & Broderson drawings for which we enclose our consignment form.

You will note that the Broderson drawings are listed NFS. Several of them will be for sale and we will send you the prices within a week as soon as we have conferred with Mrs. Halpert, who is out of the city at present.

Sincerely,

Howard Rose

HRrwk

Encl.
s/s

Sent price 12/29
see consignment

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...tion both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

December 17, 1965

Mr. A. J. Burke
2600 Bellefontaine, Apt. C14
Houston, Texas

Dear Mr. Burke:

I am sorry that I was not in the Gallery when you telephoned yesterday and, of course, deeply regret that an error was apparently made in the Zorach painting which was shipped to you. I understand that it is being sent directly back to us.

I will prepare a refund check for you, but as Mrs. Halpert is away and she alone can sign checks, it will be just after the first of the year before this can be mailed out.

Again, my apologies for the mix-up.

Sincerely yours,

Tracy Miller

ARCHIVES OF AMERICAN ART

...ser to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 11, 1965

Mr. Julius Eisenstadt
97 Flower Road
Valley Stream, New York

Dear Mr. Eisenstadt:

I have been waiting for the receipt of some photographs, but during this period of the year it is very difficult to obtain prints from the photographers, who are preoccupied with Christmas exhibitions, etc.

Unfortunately, we have no catalog of prints in any medium. However, I am listing below the names of the artists whose original graphics we have available.

Yasuo Kuniyoshi	Ben Shahn
Abraham Rattner	Max Weber

As we work on a very small commission basis on prints, we cannot allow any discount to dealers or decorators, who customarily increase the price of each print proportionately for the service rendered to the purchaser. If you will indicate which artists are of special interest to you, I will send you the list of what is available together with the price in each instance and if the prints reach us in the near future will include these photographs as well.

Sincerely yours,

EGH/tm

...ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

December 21, 1965

Mr. Joseph J. Kunts
3871 N. Utah Place
Saint Louis, Missouri 63116

Dear Mr. Kunts,

On the enclosed list you will find the information you requested.

As you will notice, the painting was done in 1950. "Man #2" is the original and only title.

Sincerely yours,

Howard Rose

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information y be published 60 years after the date of sale.

December 17, 1965

Mr. Alfred V. Frankenstein
San Francisco Chronicle
San Francisco 19, California

Dear Mr. Frankenstein:

Mrs. Halpert is away on her annual vacation, but I hasten to acknowledge your letter in her absence. I will see that it is brought to her attention immediately upon her return in early January.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARCHIVES OF AMERICAN ART

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happy christmas
and
new year

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

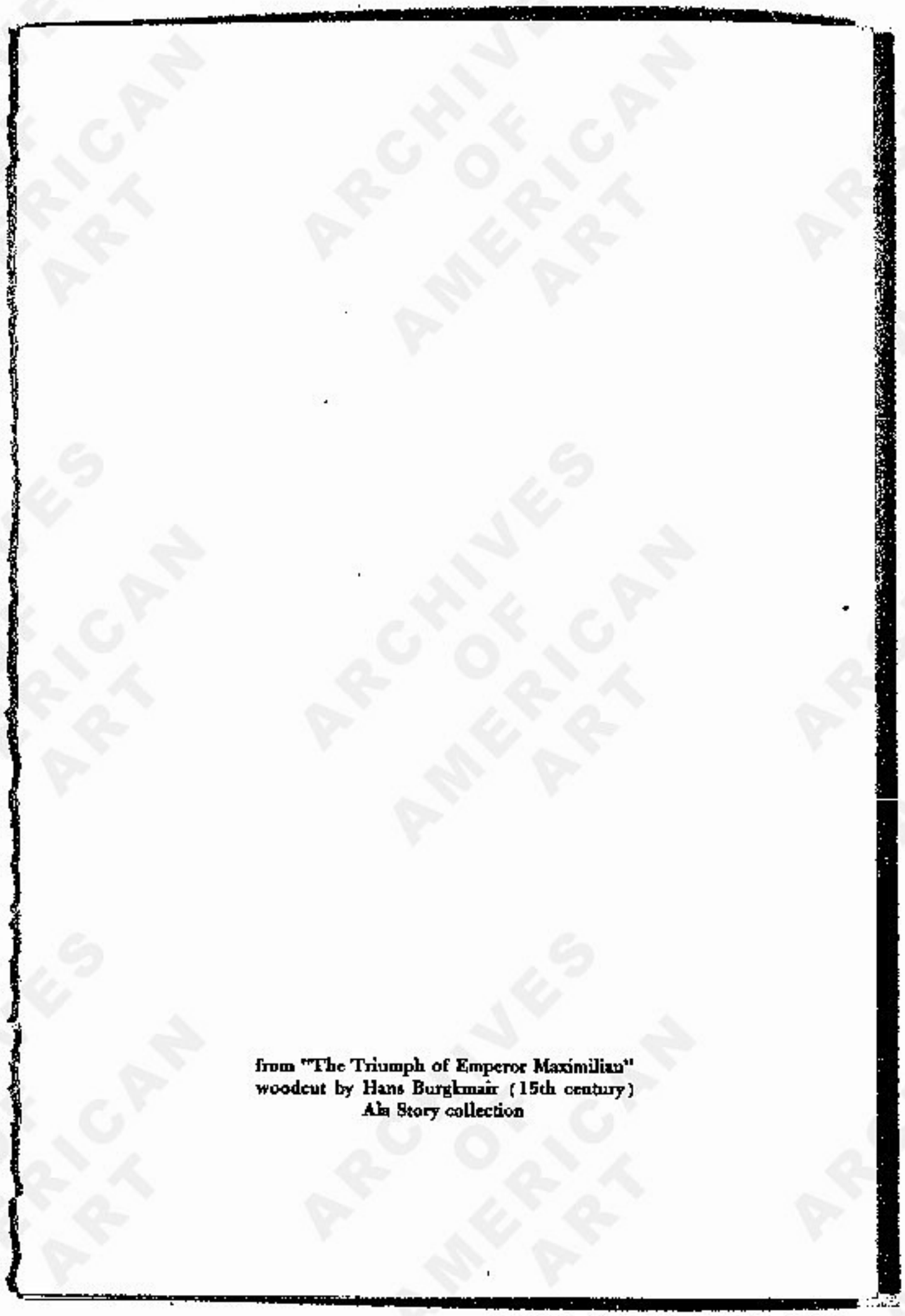
Dec. 30th

Dear Sir:

I was wondering if your Art Gallery has any prints of the painting "Colonial Cubism" by Stuart Davis. It was painted in 1954.

and is in oils on canvas. An art book our friends have, has a picture of it. The painting is listed as being in the Walker Art Center in Minneapolis, but said courtesy of the Downtown Gallery. Could you please send me any information you have of

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.



from "The Triumph of Emperor Maximilian"
woodcut by Hans Burgkmair (15th century)
Ala Story collection

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HENRY M. CLARK
HASTINGS HILL
SUFFIELD, CONNECTICUT

December 14, 1965

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

I was interested in seeing a photograph of a four wheel horse drawn hose cart weathervane owned by the Chase Manhattan Bank.

I am an amateur collector of old weathervanes and I wrote to the bank. Clare Fisher of the Art Program said that they didn't have much information on it but that you might be able to tell me where it was made and the approximate date.

I hesitate to bother you with this request especially now during the busy holiday season, but mine appears to be a duplicate of theirs and they said you were the Dealer that supplied them with weathervanes.

Will appreciate any information you can give me regarding this weathervane.

Sincerely,

Henry M. Clark

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December 12, 1965

Mr. Donald J. Brewer, Director
LaJolla Museum of Art
700 Prospect Street
P. O. Box 1311
LaJolla, California

Dear Mr. Brewer:

I made a note to myself to "follow up" on your visit and one of the things I didn't get to talk to Mrs. Halpert about before she left on vacation was just that.

Had you chosen any pictures? Did you make a list? Was I to make a list? I am sorry to be obtuse, but I guess you realized the day you were in how much we were trying to accomplish in the few days before her departure.

At any rate, if there is anything I can or should be doing to help you, please let me know. Thank you for your patience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

NEW BRITAIN MUSEUM OF AMERICAN ART

CHARLES B. FERGUSON
DIRECTOR

MRS. LOIS L. ICE
ASSISTANT DIRECTOR

POL
Selected One
8 Trans

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

December 16, 1965

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

You knew, I believe, Mr. Sanford Low, the former director of this museum who died very suddenly a year ago. I was appointed to succeed him last January and I am beginning to visit the many galleries in New York and other cities from which many of our paintings came.

I am planning a trip to New York on Wednesday, December 29th and would like to meet you and see your gallery. I shall be leaving Hartford by train to arrive in New York by about 9:30 A.M. Please let me know if it would be convenient for you to meet me at your gallery at about 10:00 A.M.

I am looking forward to renewing the contact between our museum and the Downtown Gallery.

Sincerely yours,

Charles B. Ferguson

Charles B. Ferguson
Director

CBF:LI

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December 21, 1965

Mr. Frederick Baum
350 Fifth Avenue
New York, New York

Dear Mr. Baum:

I enclose three (3) copies of the floor plan of the second floor of the Gallery with the perimeter of the galleries to be set aside for the Gallery of Twentieth Century American Art outlined in red. These, I believe are needed as Schedule C in the agreement you have drafted for Mrs. Halpert. The other two schedules, A and B, she will have to supply; for I understand from several conversations with her, that she has decided to make several changes in the lists of works coming to the Gallery at this time.

As there are only about five working days left in December and as a meeting of our Trustees is needed, I hope that we may receive the signed agreement in the very near future. May I suggest it be sent air mail special delivery.

With cordial greetings of the season,

Sincerely yours,

HWB

Director

Enclosures (3)

HWW:wtk

cc: File
Chrono
EGH

December 16, 1965

Mr. Ben G. Takayesu
Suite 303, International Savings Building
King and Bethel Streets
Honolulu, Hawaii 96813

Dear Mr. Takayesu:

Mrs. Halpert is away on her winter vacation (unfortunately it couldn't be Honolulu this year) but I want to acknowledge your letter in her absence.

She was, of course, very distressed to learn of Isami Doi's death and we are grateful to you for your wire and letter in distressing circumstances for you.

I know that you will hear from her with regard to inventory and values shortly after her return in early January. In the meantime, could you let me know if we are allowed to sell any works by Doi during the time the estate is being evaluated?

Many thanks for your kindness and cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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DUPONT PLAZA HOTEL

300 BISCAYNE BOULEVARD WAY / MIAMI 32, FLORIDA
FRanklin 9-8861

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If you give me some general price list — that you were "well" (and I just like into quotes) I would indeed much anticipate to hear as much so you can take time to write — mainly about your plans. Leah and your plans for YOU. Spouse the group in the gallery and your doings are also anxiously awaited for me.

What's happening at Nathaly's? Did they finally get on their vacation? So much I ask that I'll let you just write if you have the time and planned

My regards to all and please write to: PARKLEIGH HOUSE
530 Biscayne Boulevard
Miami 33131 Fa

Apr. 11 J. Lee Adler

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REAL ESTATE
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727 - 14TH STREET
OAKLAND 12, CALIFORNIA
GL 1-7317

December 28, 1965

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N.Y.

Gentlemen:

Attached you will find a copy of the sales slips for purchases made at your firm.

Could you please send us an up-dated estimated value of these items for Insurance Purposes.

Your prompt cooperation in this matter would be appreciated.

Sincerely,

M. B. Stealey
Insurance Manager.

MBS/yb
ENCL.

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December 13, 1965

Mr. Charles B. Ferguson, Director
New Britain Museum of American Art
56 Lexington Street
New Britain, Connecticut

Dear Mr. Ferguson:

Mrs. Halpert is away on her annual winter vacation, but I hasten to acknowledge your letter in her absence.

Although Mrs. Halpert will not return until early in January, her assistant, Howard Rose, and I will be delighted to show you the new Gallery on December 29th.

We are looking forward to meeting you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

F

AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE
4 EAST 54TH STREET, NEW YORK, 10022
TELEPHONE: (212) 751-2700
CABLE ADDRESS: AMFUNDPAL

Israel Museum, Jerusalem
Elaine Graham Rosenfeld
Representative

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32 Allenby Road, Tel Aviv
Cable Address: KERAM
Telephone: 58211-2

December 17, 1965

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
New York, New York

Dear Edith:

Thank you.

Be well, and better.

Fondest.

Sincerely yours,

Karl

Karl Katz

KK:ewh

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6808 Westmoreland Avenue, Takoma Park.
Maryland.

Dec 8th. [1965]

Dear Mrs. Halpert,

I have written once or twice about the possibility of your sending up the velvet painting down here on approval but I have moved several times since so I am afraid your letter may not have reached me yet -

As it is, I shall have to be in New York on Monday & Tuesday Dec 19th & 20th & wonder if I may call in

to the appropriate law enforcement officer and his investigation should be a relatively simple undertaking.

Based on the examples given by DEALERS it appears that they do not fully understand the operation of the proposed Registry. It is suggested that if they did they might change their position because the Registry will be a great benefit to the legitimate dealer and will assist them in policing the market on behalf of their artists and themselves.

CONCLUSION

Although DEALERS have prepared an imaginative memorandum in opposition to the proposed legislation, they have failed to raise any valid objection.

Alvin S. Lane

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CHARLES H. MacNIDER MUSEUM

303 SECOND STREET SOUTH EAST
MASON CITY, IOWA 50401
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST

December 11, 1965

Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mr. Miller:

Here is the photograph you requested in your letter of December 4th. Thanks again for following up on this.

Very truly yours,

Frank R. Jeffrey
Treasurer

FRJ:far

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

December 21, 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
465 - Park Avenue
New York, New York

Dear Edith:

How good it is to have the confirmation of your Folk Art collection for exhibition here at NCFA for April 15 - June 1, 1967. At this point let us agree that the exact dates may have to shift a few days, but these dates still look best from here. I hope to soon renew my work on this show - which means, in addition to this particular project, I'll have the opportunity to work with you concerning many subjects.

The Sheeler exhibit is something NCFA is still most interested in. David has assured me that we have no objection to your proceeding with a New York showing. There is a slight possibility that we may have a cancellation for the period June 15 - July 31, 1967. We will soon know. If this is the case, how do these dates suit you and Mrs. Sheeler? What about Philadelphia? Please keep in mind the fact that our schedule is most tentative.

You need not request a set of clippings on "Roots." Of course we will send them to you.

All the best to you and yours for the holidays - but I don't believe you are actually taking two weeks off!

As ever,

Harry Lowe
Curator of Exhibits

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December 21, 1965

Mr. Leonard Schlosser
53-01 Eleventh Street
Long Island City, New York 11101

Dear Mr. Schlosser,

Mrs. Halpert is away on vacation, but left word to write you that $1,000.00 is about right for the Spencer insurance valuation.

Sincerely yours,

Howard Rose

THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

December 15, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

Under separate cover we have mailed you the Shahn and Zorach photographs. We have not had any response from Mr. Gallagher.

Kindest regards,

Sincerely,

William E. Steadman
Director

WES:mm

rec'd 12/21/65

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December 7, 1965

Mr. Marvin H. Hancock Jr., President
Northpark National Bank of Dallas
Northpark Center
Dallas, Texas 75225

Dear Mr. Hancock:

Now that we are reaching the end of the year when we send our artists the annual report, I am writing to ascertain whether any decision was made at the meeting to have been held on November 16th.

I hope you will forgive my follow-up in this matter and will advise me at your convenience.

Sincerely yours,

EOH/ta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

December 23, 1965

Mr. Arthur Pierce
The Warner Brothers Co.
325 Lafayette Street
Bridgeport, Conn. 06602

Dear Mr. Pierce:

I am enclosing our bill for expenses incurred in connection with the Willard Cummings mural exhibition, which you said you would be good enough to forward to the proper department for processing. I have included xerox copies or duplicates in every case where this was possible. You will note that the Gallery has assumed a percentage of the expenses of postage, invitations, envelopes and all advertisements which contained notice of our Christmas Exhibition as well.

Many thanks for your kindness and cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ITOH GALLERY

NIKKEI BLDG., 2-7, GINZA-NISHI, CHUO-KU, TOKYO

TEL. (571) 6641 • 6663 (573) 1097

December 18, 1965

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

(Attn: Mr. E. D. Halpert, Director)

Thank you very much for your letter dated November 26, 1965.

According to your letter, it seems to be impossible to have Ben Shan's exhibition within the foreseeable future. But we do still hope to hold his exhibition here in Tokyo as soon as possible.

Now we are also interested in hearing about Pascin's stock of works, etc, which you would be kind enough to advise us accordingly.

Sincerely yours,

H. Itoh

Haruyasu Itoh
Director

cc : Saitoh/Mr

ADR. TEL. GALLERY - TOKYO

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 18, 1965

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

Mrs. Halpert is away on her winter vacation, but I want to let you know that we have received the shipment from you finally, after an endless wait for the Customs clearance.

I note from your correspondence that the only item sold was the Demuth RIVER LANDSCAPE, NEW HOPE, PENNSYLVANIA. Therefore, I am listing below the other items on our original consignment to you which were not returned and will appreciate your letting me know at once the status of these works, when we may expect them back or if you are retaining them for awhile.

Stuart Davis	MAGAZINE AND CIGAR, 1931
William Dole	AD HOC, 1964
	ENCOMIUM, 1964
Arthur G. Dove	THE DERRICK, 1930
*Marsden Hartley	PRAYER ON PARK AVENUE, 1942
Yasuo Kuniyoshi	HOW WAS IT
Frederik Ottesen	BALLET, 1963
Ben Shahn	CARNIVAL SCENE ("Him" Series), 1961
Edward Stasack	ACROBATS, 1963
Tseng Yu-Ho	PARNASSUS, 1964
Max Weber	APOLLO, 1915

*This Hartley has been sold and we need it urgently for delivery. Also, please let me know the disposition of the others by return mail. I will be most grateful.

Sincerely yours,

Tracy Miller

*Please ship via Air.

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92 Walton Avenue
Union, New Jersey 07083
December 29, 1965

The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

I am a Fine Arts major at Montclair State College in Upper Montclair, New Jersey. I plan to teach art upon my graduation in 1968.

Would you please put me on your mailing list and send me any available information that you may have pertaining to the works shown at your gallery?

Thank you very much.

Sincerely,

Marlene Spector

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CALIFORNIA STATE COLLEGE AT LONG BEACH
90804

December 17, 1965

Downtown Gallery
465 Park Avenue
New York, N.Y.

Gentlemen:

We are writing to you as the gallery representative of Sheeler and Shahn to issue an invitation for the artists to participate in our Seventh Annual Drawing Exhibition to be held in the art galleries of California State College at Long Beach.

Although the exhibits have in the past been limited to artists of the Los Angeles area, we are this year inviting nationally known artists to exhibit representative works. Our concern is not with specific style or content, but rather with exceptional drawing.

The attached information sheet will give you the details of this exhibit and we will hope to hear from you soon.

Sincerely,

Donald Dame
vw

Donald Dame
Director of Galleries
California State College at Long Beach
6101 East Seventh Street
Long Beach, California

DD:vw

encl.

Donee's Name: Andrew D White Museum, Cornell University, Ithaca, NY.,
Address:

Date of gift or proposed gift: December 1, 1965

Name of work: "A Windward Island, B.W.I."

Artist: William Zorach

From whom purchased: Gift from Artist

When purchased:

Purchase price:

Medium: (Underline or fill in one)
PAINTING - Oil-Water color-Pastel-Gouache-Other Framed Watercolor
DRAWING - Pencil-Crayon-Ink-Other
SCULPTURE - Bronze-Stone-Wood-Other
GRAPHIC - Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 15 inches; width 22 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: " William Zorach 1962 "
Face (underline two): Upper, lower, right, left, center, other
Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. _____, Edition size _____

Condition: Excellent

*Former Owners: (Dealers and collectors)

None

*Exhibitions:

None

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

None

*NOTE: If space is insufficient, please supply information on additional page.

Current market value $650. →
EG/dalquest 12/17/65 →

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(F)

[redacted]

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET UTICA, NEW YORK

ADMINISTRATION - WILLIAM C. MURRAY, PRESIDENT

December 20, 1965

Mrs. Edith Gregor Halpert
Room 808
The New York Hospital
New York, New York

Dear Edith:

While Helen and I stopped in at the Downtown Gallery the other day, it was not from there that we learned about your being in the hospital. I want to clear your office of any responsibility for giving out information. Actually, I had seen George Hamilton, President of the Corcoran, the day before in Washington and he told me that you were in the hospital.

At any rate, we both are delighted to know from Mr. Miller that you are making fine progress and hope that you will soon be well and out.

With best wishes,

Sincerely yours,

WCM/dwc

William C. Murray, President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

[redacted]

December 14, 1965

Mr. Alvin H. Baum
135 South LaSalle Street
Chicago, Illinois 60603

Dear Mr. Baum:

I am so sorry that the reply to your letter has been delayed. Isami Doi had written that a group of his recent paintings was en route and of course we wanted to wait until they arrived before writing to you.

These are here at present and I will send you several photographs of his recent work, all of which are fused with his special subtlety and are in the cool colors with the exception of one which I am marking accordingly, combining a rich blue with a brilliant red. These notes will appear on the reverse side of the photographs. The pertinent data is included and I will note the prices.

I will appreciate the return of any photographs which do not coincide with the concept you have in mind. Of course we will very gladly send you one or two paintings for consideration, with no obligation on your part other than the expenses involved in packing, shipping and insurance.

We shall be glad to follow your wishes in the matter, if you will advise us accordingly.

Sincerely yours,

EGH/tm

P.S. I am sorry for the delay, but we received the sad news that Doi died just as we were preparing to send the photos. We now will have to await word from his attorney, but will keep you informed.

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December 29, 1965

Mr. William L. Moise
1139 Whitfield Avenue
Sarasota, Florida

Dear Mr. Moise,

As you requested, I am listing below the current insurance valuations and dates of purchase for the following paintings in your possession:

John Marin	"Cape Split, Sept. Squall"	w.c.	pur. 1/56	$3500.
Charles Sheeler	"The Mill, Ballardville"	temp.	" 1/56	3500.
John Marin	"Downtown, New York"	etching	" 12/60	175.

The Downtown Gallery does not handle John McLaughlin's work and is not qualified to make a current appraisal of "Abstract 1956." The painting was purchased by you in October, 1955.

Sincerely yours,

Howard Rose

...ior to publishing information regarding sales transactions, ...esearchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaeist is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

December 11, 1965

Mr. Joseph Ablow
Chairman, Division of Art
Boston University
855 Commonwealth Avenue
Boston, Massachusetts 02215

Dear Mr. Ablow:

I am so sorry to be so late in my reply, but no doubt Sybil Stone explained the reason for the delay.

Fortunately, the date mentioned - March - makes it possible for us to discuss the exhibition you have in mind. Much as we would like to cooperate with you, there are very few Demuth watercolors in our possession and no Hartleys at all in the medium, but we could arrange to supply several Marins and a number of Doves. Perhaps you could include some paintings in pastel, which would fill in the Doves and the Hartleys. We can give you a list of paintings by Demuth, Marin and Dove in your immediate area as well as New York City in order to keep the expenses down to a minimum.

Won't you let me know how many examples by each artist you would like to have. This would help in making a tentative selection for your approval or perhaps you could visit the Gallery or have Sybil Stone take up the matter for you if the former is difficult. I am leaving Monday for my winter vacation, but will be back shortly after the first of the year, when I will be glad to start on the list for your consideration. Won't you please let me know your wishes in the matter.

Sincerely yours,

EGH/ta

P.S. It might interest you to learn that all four artists are included in the very exciting show now current at the Smithsonian Institution under the title of ROOTS OF ABSTRACT ART IN AMERICA. The exhibiton closes there in January, which will make it possible for us to lend to you some of the outstanding Marins which are included in our large number of loans to the Institution. You might consider adding Max Weber, who is featured in Washington. There are some outstanding examples of his work in Boston as well. In any event we can discuss these details subsequently.

ior to publishing information regarding sales transactions, esearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

TELEGRAM DECEMBER 7, 1965

MR. HOWARD ROSE
347 WEST 29TH STREET
NEW YORK, NEW YORK

SITUATION HAS BEEN RESOLVED. PLEASE COME IN.

EDITH HALPERT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 8, 1965

Miss Mary Meigs
Wellfleet, Massachusetts 02667

Dear Miss Meigs:

I am sorry that both Mrs. Halpert and I were tied up during your recent visit to the Gallery and that we did not get to meet you.

William Zorach was in this morning and I ascertained from him that there is indeed another cast of his bronze sculpture, SEA PIGEON and that he will have it delivered here within the next few days.

Won't you let us know if you are still interested in this very handsome example. I look forward to hearing from you.

Sincerely yours,

Tracy Miller

nce to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Print Council of America

527 Madison Avenue
Room 414
New York 22, New York
Phone: Plaza 5-3789

December 29, 1965

To: PRINT DEALERS AND ART GALLERIES IN THE U.S. who have subscribed to Standards formulated by the Print Council

From: THEODORE J. H. GUSTEN

One of the Print Council's tasks is to educate the public on matters concerning the original print. Related to this task is promoting distribution of the book sponsored by the Council: A GUIDE TO THE COLLECTING AND CARE OF ORIGINAL PRINTS by Carl Zigrosser and Christa M. Gaehde. A circular describing it is attached.

To help the Council in its efforts to increase the understanding and appreciation of graphic art, it is highly desirable that dealers offer this book for sale in their galleries.

The publisher allows a discount of forty percent (40%) on orders for five or more copies. For less than five copies the discount is 33 1/3 percent. Please send your orders directly to CROWN PUBLISHERS, Inc., 419 Park Avenue South, New York, N.Y. 10016.

Directors: 1965-1966

Maurice E. Bloch
Adelyn D. Breeskin
Edgar Breitenbach
Ebria Feinblatt
Alan Fern
Richard S. Field
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Bartlett H. Hayes, Jr.
Sinclair H. Hitchings
Philip Hofer
Harold Joachim
Elaine L. Johnson
Una E. Johnson
Karl Kup
Grace M. Mayer
A. Hyatt Mayor
Elizabeth Mongan
John McKendry
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Lessing J. Rosenwald
E. Gunter Troche
Hudson D. Walker
Robert M. Walker
Carl Zigrosser

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Carl Zigrosser
Vice President

Alan Fern
Secretary

Hudson D. Walker
Treasurer

Theodore J. H. Gusten
Executive Secretary

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A non-profit organization fostering the creation, dissemination, and appreciation of fine prints, new and old.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We would like to call attention to the following **new publication:**
"A Guide to the Collecting and Care of Original Prints" by Carl Zigrosser and Christa M. Gaehde, sponsored by the Print Council of America.

This is a book for both the beginner and the experienced collector of prints, an informed introduction to prints and collecting, written by an outstanding authority. First explaining exactly what prints are, Mr. Zigrosser goes on to discuss why they are collected and the various techniques that bring them into being. He provides information on the making of a print, on recognizing an original print, the sources of prints, how to evaluate them, and when and where to obtain sound advice. The artist's and the dealer's roles in the collecting of prints are discussed, and there is a bibliography, as well as a glossary of terms and techniques. Expert restorer Christa M. Gaehde has contributed a section on the care, restoration, and framing of prints, making this volume an invaluable source book for all who cherish the graphic arts.

This hard-cover book (120 pages) sells for $3.00 and is published by Crown Publishers, Inc., 419 Park Avenue South, New York, N. Y. 10016. It may be obtained from your book dealer or direct from the publisher.

dor to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1965

Mr. Harry Lowe, Curator of Exhibits
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Harry:

It was such fun seeing you and I regret that all the festivities did not allow for more of it. You will just have to come to New York for a binge with me.

If you promise not to have music during the exhibition I will cooperate with you in lending any of the Folk Art you select from my collection, including some prize items I have in my Newtown house or in storage. The dates are perfect as I can rehang them in Connecticut for my two-months vacation - July and August, or earlier, so that I can enjoy them during my June weekends.

While I would prefer the idea of the Sheeler exhibition at the Smithsonian Institution, I agree with Mrs. Sheeler that waiting until 1968 for his memorial show - about 2½ years - is too long after the sad event. How do you feel about it? You know, of course, we turned down the Corcoran Gallery, but perhaps it would not interfere with your plans if the show were held in New York considerably earlier. Do let me know how you feel about this.

I hope you will forgive the oversight relating to your very kind invitation. I intended to call you immediately as I had already agreed to stay at Don's house, but in my mental state during the past year I have been remiss on many occasions. As a matter of fact, I decided to knock off a couple of weeks from the Gallery in the hope of becoming normalized. I should be back home about the first of the year. May I offer my thanks to you now and also best wishes for a Merry Christmas and a Happy New Year.

As ever,

EGH/tm

P.S. I thought the show was great and am looking forward to getting some clippings as I am eager to learn what was the local reaction to ROOTS OF ABSTRACT ART IN AMERICA. Also, is there any possibility of getting some additional catalogs for our files - and have the artists represented received their copies?

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

GOLDEN WEST SAVINGS AND LOAN ASSOCIATION · 1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 · TELEPHONE 451-3847

December 15, 1965

Miss Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Edith:

You will find a number of enclosures in this letter. First and foremost, of course, is a photograph of our pride and joy, Susan Elizabeth Sandler. No comment necessary except to say that the photographer is not deserving of any special praise -- Susan is always beaming. It must be the influence of the art which surrounds her.

I have enclosed a check for $300.00 in payment for the Rattner and Shahn. However, I did not sign the receipt which says "Above was received in good condition" -- because they were not. The edges of the Rattner were frayed, and both pictures were creased. The Shahn was particularly wrinkled.

I wrote Irene Miller ~~tracing~~ letters twice about the frame of the Stasack GETTING CLOSER being bent. Thus far, I have not heard from him.

Enough about business. Our very best to you for the holiday season and the coming year. I sincerely hope that you are feeling better than when we saw you last October.

Fondly,

Marion

Marion O. Sandler

MOS:d
enclosures 3

December 30, 1965

Mr. Nicholas K. Brown
The Leicester Galleries
4 Audley Square
London W1, England

Dear Mr. Brown,

Thank you for your letter of December 21.
We are anxiously awaiting the Hartley.

Also, will you please remove the Stuart Davis from sale? There has been a complication in the estate and no Stuart Davis works can be sold for the time being.

Now to a serious matter. As you may see from the enclosed photostat of a notice from the Customs Bureau, 5 items arrived back in the States damaged. The glass on the Demuth water color, "Daffodils," was badly shattered, but as the painting itself was untouched we took care of the matter ourselves. But the O'Keeffe "Dark Painting" is seriously rubbed and scratched; Dove's "U.S.A." is scratched and flaked; Dove's "Yours Truly" is punctured in the lower left-hand corner and even after repairs will radically depreciate in value; and the large Lund Dei oil, "Distant Hills," has a loosening of paint at the upper right-center (the "Shattered glass" in the Customs notation is a mistake; the painting is of course unglassed).

We would like you to contact your insurance people on this. Our restorer will have an estimate of repair costs for us in a few days and we will send it on to you immediately.

After all this, sincere best wishes for the New Year.

Sincerely yours,

Howard Rose

rior to publishing information regarding sales transactions, esearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information [redacted] will be published 60 years after the date of sale.

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December 11, 1965

Dr. Leonard Weinstock
12 Toth Lane
Rock Hill, New Jersey

Dear Dr. Weinstock:

This is just a quick note to inform you that the Stella has been sold, so that you will not make an unnecessary trip into New York to pick it up.

Further details will follow.

My best to you, Mrs. Weinstock and my young buddy.

Sincerely yours,

Tracy Miller



DUPONT PLAZA HOTEL

300 BISCAYNE BOULEVARD WAY / MIAMI 32, FLORIDA
FRanklin 9-8261

Monday Nite 11/13/61

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith

My delay in writing was indeed not due to neglect nor overwork — in fact — NO WORK AT ALL at this point. I didn't write because I literally had no address. I've been living here for two weeks on a day to day basis while hunting an apartment. Our school will be located in this building and I found it most expedient to choose an apartment as close by as possible. This was not too easy since this is downtown Miami and most Hotels are commercial. But finally did find one in an apartment hotel about ten minute walk or less by car. It is a studio, quite large - well furnished overlooking the bay and has 24 hr. desk service which I enjoy most. I shall be moving into the apartment tomorrow. On a prolonged stay one will be enjoying one must have "roots" if I can call it so in preference to a hotel room. No matter how

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December 11, 1965

Mr. William Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

In clearing our 1965 files, I came across our correspondence regarding the Shahn painting and the Zorach sculpture. I gather Mr. Gallagher did not respond to these and if so would you be good enough to return the photographs at your convenience. Incidentally, the Shahn has already been sold, but if there is any further interest I can send you some additional photographs when I return from my winter vacation.

I hope you will have a very Merry Christmas and a Happy New Year. Best regards.

Sincerely yours,

EGH/tm

Gerald Schnitzer productions

(F)

December 22, 1965

Mr. William Kennedy
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York 10022

Dear Mr. Kennedy:

I kept two of the Ben Shahn silk screens -- "Poet," for $150.00, and "Mask," for $125.00. Please find my check for $275.00. I have returned the other two prints to you.

I would appreciate separate receipts for each print and separate certificates of authenticity.

You may have heard from A.P.F., Inc. that there was a good deal of mix-up and turmoil in receiving the prints, but this is all straightened out now. I am expecting their check in settlement of the overcharges and prepaying which I did for the Morris Broderson's, which were shipped to me by mistake.

Thank you for your prompt attention.

Best regards,

Ben Norman

Ben Norman

BN:jf

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

6063 Sunset Boulevard • Hollywood, California 90028
Dial 469-7311

It has already been pointed out that the Bill offers no means for providing evidence of authenticity of a work of art even if a chain of transfers were completely recorded and if, accordingly, title seemed to be vested in the person proposing to make a sale. All that such a chain of title would prove is that the work in question was in fact transferred from one person to another but without any evidence, either originally or subsequently, that the work was authentically what it had been represented to be by any of its successive sellers. Herein lies the first danger - for a bill such as this must have as its primary object the protection of the inexperienced and unwary buyer.

If a "fake" work of art were to be offered for sale and the proposed buyer desired some assurance about it, the existence of a national archive with the registry of transfers of title offers an excellent opportunity for a fraudulent seller to say to an inexperienced buyer: "If you doubt this work, look in the national archive and you will see the series of successive transfers which brought the work to me." The inexperienced buyer, being misled by the analogy to the recordation system in real estate, would assume that the existence of a chain of title and therefore a "provenance" was proof of authenticity. In fact, as repeatedly stated above, it is no proof whatsoever of authenticity. But, going further, the existence of the archive with its facilities for recording transfers of title offers a fine opportunity to the fraudulent dealer and faker to create an apparent provenance for his fake work. In fact, as suggested in Section 2 above, it is probably fraudulent dealers who would be among the most frequent users of the recording system in the archive. Consider a specific example based upon a recent experience in the New York art market.

The New York market some time ago was suddenly flooded with fake "Pollocks," "Klines," and "Mondrians." On superficial investigation, all of these works seemed to emanate from a small town in Connecticut. Accordingly, the Art Dealers Association at its own expense retained Joseph Chapman, a former member of the FBI, who had specialized in the field of art, to conduct a thorough investigation of the situation. As a result of months of study, Mr. Chapman was able to develop evidence that all of these works had been painted and fraudulently marketed by a man in Connecticut who, on the basis of the evidence developed by the Association and Mr. Chapman and turned over by them to the United States Attorney for the Southern District of New York, was thereafter indicted on 17 counts. In the course of the investigation of the faker's marketing methods with respect to a spcific "Pollock" painting, it appeared that the painting had first been placed by the faker in an inconspicuous auction in Manhattan where it was purchased by the faker's Confederate A for let us say $750. Confederate A then placed it in a second auction where it was bought by Confederate B for $1,500. Confederate B sold it "privately" to Confederate C for $3,000. Confederate C finally put it in an auction in White Plains, New York where it was sold for $15,000. The buyer, however, was shrewd enough to make it a condition of his purchase that he would have three weeks to determine its authenticity. The buyer informed the Association of his "purchase" and the Association arranged for seizure of the painting and began to develop the case which ended in the indictment.

The point is that a person, who does not stop at producing a false painting and then going through an elaborate marketing procedure such as that described above, would be precisely the person to take advantage of the recording privileges in an archive. Each of the "sales" from Confederate A to Confederate B, from Confederate B to Confederate C would have been recorded so that a person inquiring at the auction in which Confederate C ultimately placed the work for sale could readily have been referred to what might look to the inexperienced buyer as a "good provenance" in the form of a series of recordings in a Government created and operated recording office.

dor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

December 9, 1965

Mr. Harold Goldman
4602 Valeria
Bellaire, Texas

Dear Mr. Goldman:

The two paintings which you purchased were picked up by our shipper on December 3rd and should be on their way to you now. Perhaps you will have received them by the time this letter arrives.

At this time of year it is very difficult to get our packers to make pick-ups as promptly as they normally do; hence, the delay.

If they don't arrive very shortly let us know and we will have a tracer put on the shipment. However, at this point I anticipate no problem.

It was a great pleasure to see you when you were in New York and we hope you will be able to make frequent visits in the future.

Sincerely yours,

Tracy Miller

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December 18, 1965

Mr Thomas Garver
Rose Art Museum
Brandeis University
Waltham, Massachusetts 02154

Dear Tom,

Greetings from my new home.

Mrs. Halpert will not be back as soon as expected, but has sent word that I write you concerning the Weber proposed as a gift to your museum. The current value of a Weber of that size and date is $4,200.00. This is of course an approximate figure; Mrs Halpert will send you the specific figure on her return.

Best wishes for the holiday season.

Sincerely yours,

Howard Rose

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY, MISSOURI
64111

December 10, 1965

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York 10022

Dear Miss Halpert:

This coming January thirteenth our Sales and Rental Gallery is opening an exhibition of late nineteenth and twentieth century sculptures. The exhibition will run approximately a month. We have excellent examples by Maillol, Lipchitz, Degas, Renior, Calder and others. We feel we might be able to place in Kansas City a sculpture by Nadelman, but we are having a good deal of difficulty in locating a good, characteristic Nadelman, particularly one of the quality of the "Host" or some of the other well-known pieces. I am writing to see if you know of such a piece.

We have had remarkable success with our Sales and Rental Gallery and have placed through it items costing a good many thousands. Only yesterday we sold a major early Sargent of the Spanish dance. In the past we have placed large drawings by Mondrian, a Calder mobile, and important old master drawings. During the past summer the gallery has placed in Kansas City a Renoir pastel, a Morisot oil and a Gauguin watercolor.

We have not had a major for-sale sculpture show here before, and we feel that now is the time to do it. I would appreciate your ideas on Nadelman and any other suggestions you would care to make. With kind regards,

Sincerely yours,

Ralph T. Coe,
Assistant Director

RTC:jpw

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December 9, 1965

Miss Irene Wilson
11 Fuller Street
Everett, Mass. 02149

Dear Miss Wilson:

As we deal only in original works of art and do not handle reproductions, we would not have anything priced in the vicinity of $1. and are returning your check herewith.

Sincerely yours,

Tracy Miller

...or to publishing information regarding sales transaction...researchers are responsible for obtaining written permission...m both artist and purchaser involved. If it cannot be...ablished after a reasonable search whether an artist or...rchaser is living, it can be assumed that the information...y be published 60 years after the date of sale.

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December 17, 1965

Mr. Konrad G. Kuchel
American Federation of Arts
41 East 65th Street
New York, New York 10021

Dear Mr. Kuchel:

Mrs. Halpert is away on her annual winter vacation but I hasten to acknowledge your letter in her absence.

I am sure you will hear from her shortly after her return in early January with regard to the loan of the Tseng Yu-Ho painting SEQUENCE.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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December 31, 1965

Mrs. Herbert Sandler
1119 Hilltop Drive
Lafayette, California

Dear Mrs. Sandler:

I am sorry it has taken me so long to write to you, but I have been waiting to hear from Edward Stasack about your unsigned painting. Finally today I had a letter from him in which he asked for your address. He will write to you directly about making arrangements to sign the picture on his next trip in to California.

I know there has been other correspondence, which Mrs. Halpert has in her dictation folder and I am sure that you will hear from her shortly.

Best wishes to you both for a Happy New Year.

Sincerely yours,

Tracy Miller

THE MINT MUSEUM OF ART
POST OFFICE BOX 6011
CHARLOTTE, N. C. 28207

DECEMBER 7, 1955

THE DOWNTOWN GALLERY, INC.
32 EAST 51 STREET
NEW YORK 22, N. Y.

GENTLEMEN:

MR. SCHLAGETER HAS ASKED THAT I SEND THE FOLLOWING NAMES AND ADDRESSES TO YOU:

MR. AND MRS. KENNETH SHUPP, 410 COLVILLE ROAD,
CHARLOTTE, N. C. 28207

MR. AND MRS. ROBERT SISK, 2319 RED FOX TRAIL,
CHARLOTTE, N. C. 28211

MR. HARRY L. DALTON, WACHOVIA BANK BLDG., CHARLOTTE
S, N. C.

SINCERELY,

Louise Thompson

MRS. LOUISE THOMPSON
ADMINISTRATIVE ASSISTANT

...or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or releasor is living, it can be assumed that the information may be published 60 years after the date of sale.

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MUNICIPAL UNIVERSITY OF OMAHA
OMAHA 1, NEBRASKA

Dec. 7,1955

Dear Miss Halpert,

I am hopes that a list is in the mail. It never fails that when I write it comes the next day.

I am in need of a list of Mr. Broderson and Mr. Stasack's drawings for our catalog. Also that the drawings be to us by the 15th of Dec. If they are not on the way please sent them Air Express.

I have contacted other public galleries in the area and they have expressed great interest in the exhibition. Mr. Norman Geske of the Sheldon Gallery in Lincoln, Nebr. will be giving a talk at the opening. With the five artists that we are showing it as shaped up to be a most exciting and choice show.

Hoping that things will iron out.

Sincerely,

Peter Hill
Asst. Prof.

December 11, 1965

Mrs. Helen Krell Kramer
1172 Park Avenue
New York, New York

Dear Mrs. Kramer:

Below please find the current insurance valuations you requested.

Artist	Title	Medium	Size	Valuation
Lawrence	Occupational Therapy#2	Casein	21x30	$1500.
Dove	The Inn	W.C.	5x7	750.
Dove	Centerport Series #4	W.C.	5x7	750.
Dove	No Feather Pillow	W.C.	5x7	750.
Dove	From Brick Plant	W.C.	5x7	750.
Dove	Alfie's Delight	Oil	21½x29½	6000.
Dove	Centerport Series #1	W.C.	5½x4	750.
Dove	Route 25A	Oil	11x17	2000.
Dove	Sunset	Oil	28x17	5000.
Davis	Place des Vosges #2	Oil	26x36	9000.
Davis	Study for Ready to Wear	Gouache	9x7	1500.
Marin	Sea and Beach	Oil	14x18	8000.
Marin	Off Cape Split, Maine Coast	W.C.	15½x19	6000.
Marin	Boat Movement	W.C.	15x20½	6000.
Guglielmi	Beside the Bridge	Oil	8½x6¼	750.
Karfiol	Nude with Hand Mirror	Oil	15½x11½	1000.
Kinigstein	The Evil That One Does	Gouache	17x23	150.
Kinigstein	Indian Family	W.C.	13½x9	100.
Kuniyoshi	Charade	Gouache	7½x5½	1500.
Sheeler	The City	Tempera	4½x5	1500.
Morris	Inquisitors	Oil	21½x18	600.
Morris	Dark Expansion	Oil	14x18	500.
O'Keeffe	Pink Hills	Oil	9x14	3000.
Shahn	Open Season	Tempera	7 3/4x21	3250.
Kuniyoshi	Girl Putting on Hat	Ink & Wash	21x16	3000.
Breinin	Scene with Cathedral	Gouache	12½x22	750.
Halpert	Flower Girl	Oil	21x25½	1000.
Levi	The Lad	Oil	17½x14½	1000.
Levine	The King	Oil	9½x7	2500.
Spencer	Study for the Silver Tank	Oil	10x14	1800.
Rattner	Job #2	Oil	32x23½	3000.
Tam	Wave Advancing	Casein	22x30	450.
Tseng Yu-Ho	Yuan Landscape	W.C.*Collage	36½x24	950.
Weber	Two Dancing Figures	Gouache	5x4½	850.
Kinigstein	Crucifixion	Ink Dwg.	12x9	725.
Fredenthal	Father and Child	Wash Dwg.	9 3/4x6	100.
Pascin	Sleeping Girl	Dwg.	14x12	3000.
Baskin	Death of the Laureate	Wood Engr. (Artist's Proof)	11½ Diam.	100.

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...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

Alvin H. Baum • 135 S. La Salle Street, Chicago 60603

December 28, 1965

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

I was saddened to receive your letter of December 1 to learn of Isami Doi's death. Though I only met him once, he was a very charming gentleman and made me very welcome in his humble surroundings.

I should like very much to see the colored print of the picture combining a rich blue with a brilliant red. I know that you will send me the material as soon as you can properly do so.

Sincerely,

Alvin H. Baum

AHB:js

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

December 11, 1965

To Whom It May Concern:

It gives me great pleasure to recommend Albert Pyle, who has been in my employ for a period of 13 years. He is an outstanding cook and takes excellent care of the home generally. He is most trustworthy and has a unique sense of loyalty.

Several months ago I moved from a private residence to a hotel where service is rendered and where, because the kitchenette is inadequate, it is difficult to entertain conveniently. Under the circumstances, Albert was kind enough to suggest that his services were no longer required.

Sincerely,

(Mrs.) Edith G. Halpert

EGH/tm

We will publish a catalogue illustrating as many works as possible.

Enclosed are four loan agreement forms. One for each of the paintings listed above. Kindly fill out in detail (catalogue information will be taken directly from this form) and return as soon as possible. As also noted on this form, would you please send one 8 x 10 black and white glossy photo of each work and bill us.

Sincerely,

Donald J. Brewer, Director

DJB:tmg

Encl/ Loan Agreement Forms (4)

cc: Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 8, 1965

Mr. Hermann Warner Williams, Director
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Mr. Williams:

Thank you for your kind letter.

I don't know how important it is, but the enclosed is made out to Robert T. Miller and my name is Richard F. Miller. I return it only in the interest of accuracy in your records.

Thanks again for your trouble.

Sincerely yours,

Tracy Miller

ner to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

as well as assist the collector in authenticating his work.

The Registry would assist the artist in discovering who is copying his work. All he, or his representative, need do is cull the Registry from time to time for fake certificates. The threat that the artist may check the files should be a strong deterrent to the forger and to those who handle art of questionable authenticity.

The Registry will be useful to customs' inspectors. Under the present customs' law only 10 of an edition of a work of art can enter the country duty free. There are 47 ports of entry, each with a separate filing system that is not correlated or cross-indexed with the others. As a result, 470 copies could be brought into the country without detection. With the Registry system the customs' inspector would be able to detect excessive copies of certain artist's work that are pouring into this country, and thus collect the appropriate duties to which the Federal government is entitled.

The Registry is not only a tool for the art collector, but would also assist the Internal Revenue Service and museum directors in determining whether offered tax deductible gifts are genuine.

The existence of the Registry would make it more difficult to market stolen art objects or at least limit its market to those who do not insist upon receiving an appropriate certificate from the seller.

The Registry would be a fertile source for the research of art historians and scholars and would be of great assistance to the curator in assembling shows for museums. It is true that Archives of American Art in Detroit also assists the historians and scholars in their research, but the Archives is a totally different facility and concept from the Registry. Apart from being located in Detroit, which is not an art market, it limits its activities to only a few recognized artists, and trys to collect such data as the artist's correspondence, catalogs, taped conversation, etc. It does not attempt to construct provenances of the artist's work and because the Archives starts delving into an artist's work only after he matures and attains an important status, it is far too difficult, if possible at all, to reconstruct the records of the artist's early works. In many instances.the Archives has waited until the artist

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 22, 1965

Miss Edith Halpert
Downtown Gallery
22 East 51st Street
New York City, New York

Dear Miss Halpert:

We have been informed by officials at Cart and Crate that they have completed forwarding art works from PACIFIC HERITAGE exhibition back to the lenders. We expect that these will arrive shortly, if they have not already done so.

Please let us know if the loans have arrived in some condition other than satisfactory, and we will initiate steps to correct the situation.

Once again may we extend our sincere thanks for the extended loan to exhibit the collection abroad.

Sincerely,

Kenneth Ross
General Manager

Curt Opliger

Curt Opliger
Art Coordinator

KR:CO:kp

has completed 40 or 50 years of work before they have elected to include him. The Archives is certainly a useful source of information to the researcher, but this does not negate the importance of the Registry in this area. They do not overlap, but compliment each other. It has been suggested by DEALERS that Archives of American Art start collecting artist's certificates. I had suggested this to the Director of Archives of American Art 4 years ago and was advised that although the project was very interesting they did not have the funds, personnel or facilities to take on any additional projects. They still operate on a limited budget within a limited area.

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2. <u>There is no problem about registering works of art merely because they are "moveable objects"</u>.

By partially quoting Representative Bingham and by omitting some relevant portions of his statement DEALERS would have the Committee believe that Rep. Bingham only compared the documentation of objects of art to those of real estate. No mention was made by DEALERS of the comparison to securities and pedigreed dogs.* This is important because DEALERS go on to argue that because real estate is stationary it is therefore recordable whereas art is a "moveable object" and is therefore not recordable. This, of course, is a

---

*The entire relevant portion of Rep. Bingham's statement reads as follows:

"Frauds are often extremely difficult to detect, even for experts. One reason for this is that there is no central repository for accurate and verified information about contemporary works of art Most purchasers of works of art are not accustomed to ask for any written information about the authenticity of the art they are purchasing. If you buy real estate you get a deed and a guarantee of title based on a system of recordation. If you buy a pedigreed dog you get the registration papers. If you buy stock you get a prospectus and reports. When you buy art you usually get nothing but a bill which is certainly no proof of authenticity."

DEALERS seem to imply that the concept of the Registry relies for the detection of frauds solely upon the use of a photograph and not upon the signed statement of the artist.

A reading of the Bill will indicate that as yet the form of the certificate, and whether it will include a photograph, has not been determined and cannot be determined until the Commission of experts to be appointed by the Board of Regents of the Smithsonian Institution has been formed. You will recall that the Bill permits such a Commission to promulgate rules and regulations as to the form of certificate, the classifications of art to be accepted for filing and the specific format and organization of the Registry. If the photograph is to be used as part of the certificate of authenticity (and I believe it should), the photograph would merely supplement the description set forth in the certificate. No one is suggesting that one could necessarily detect a fraud from the photograph alone. The theory of the Registry with respect to authentication is that the statement of the artist, signed by the artist and perhaps supplemented by a photograph, would constitute one of the basic clues to authentication. Of course, this data should be augmented by the advice of art experts if available and scientific examination if applicable. It is not claimed to be a panacea, but rather an effective additional tool to accomplish the purposes set forth in section 1 of this memorandum.

3. The Registry should not entail substantial expense to the government and eventually should become self-supporting.

DEALERS claim "that heavy expenses involved in the creation of a National Registry of Art is completely unjustified". I believe that experience will prove that the expense will be nominal and the derived benefits substantial.

This need not be an extravagant or expensive project. All it requires is a few thousand feet of marginal space, most of which would be for storage purposes and therefore could be located in a low rental basement area. The personnel need only consist of a Director, an Assistant Director, a librarian, an archivist and a few clerks and secretaries to handle the correspondence and physically file the certificates. The furnishings would consist mostly of filing cabinets

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A R T C E N T E R

SPONSORED BY THE SOUTH BEND ART ASSOCIATION, INC.
121 NORTH LAFAYETTE BLVD., SOUTH BEND, INDIANA 46601, 233-8201

December 8, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
Ritz Tower Hotel
New York, 22, New York

Dear Mrs. Halpert:

I am writing to express my sincerest thanks for your cooperation in loaning us works that we exhibited here recently.

Although we did not get a great response in terms of sales, we did in terms of favorable comment and the gallery visitor's enthusiasm. We are very pleased with the whole project.

Again, many thanks.

Sincerely,

Harold Zisla

Harold Zisla
Director

HZ:bm

...or to publishing information regarding sales transactions, members are responsible for obtaining written permission of both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

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DONALD I. LAVENTHALL
FREDERICK M. MINTZ
RONALD GREENBERG

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

December 9, 1965

Mrs. Edith G. Halpert
Downtown Gallery, Inc.,
Ritz Tower Hotel
Park Avenue & 57th Street
New York, N. Y.

Re: Corcoran

Dear Edith:

I received a redraft of the agreement yesterday (done by Mr. Hamilton) from Dr. Williams. I cleared certain changes with Mr. Hamilton on the telephone today and have had it retyped. I am enclosing herewith an original and two copies of the retyped agreement.

I want to call attention to the following points in the redraft:

1. In paragraph 9 (c), I have changed the description of the dedicated area. It had previously been designated as first floor galleries 30 and 34-43 inclusive and the lower atrium. Dr. Williams wrote on Dec.7th that you had approved of this being changed to galleries 58 and 62 to 68 inclusive as is stated in paragraph 9 (c) of the enclosed agreement.

2. Paragraph 9 (c) had previously stated that at least 25% of the Collection shall be on display at all times. This is now changed to read that 25% of the Collection owned by Corcoran and on loan by you shall be on display.

3. I have added at the end of paragraph 9 (c) a provision to the effect that the improvement must be completed within two (2) years and three (3) months from the date of the signing of the agreement, in accordance with plans and specifications approved by you. Also, Corcoran agrees to submit plans to you within three (3) months.

December 29, 1965

Mr. V. J. Hemmingsen
Northwest High School
6700 Rives Junction Road
Jackson, Michigan

Dear Mr. Hemmingsen,

Thank you for your letter inquiring about prints by Abraham Rattner, and excuse our delay in replying. We recently moved into new quarters and are only now settling down.

We do not, of course, handle reproductions of Mr. Rattner's paintings. We do have a selection of his large color lithographs. The subject matter of these lithographs -- as you note from the tables -- is pure Rattner, and they are priced as follows:

"Elohim"	$125.00
"God's Light"	125.00
"Of the Darkness"	125.00
"Out of the Wilderness"	150.00

Sincerely yours,

Howard Rose

[redacted]
rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

in existence during Harnett's lifetime; and it was Mr. Keck, not Mr. Rosen, who discovered the painted-over Peto signature on this work.

My attributions and disattributions in this field are accepted by every museum and private collector who is affected by them; they are also accepted by all the American art historians, and the book is widely used both in art history courses and in courses in conservation. That is why we are going to have a new edition. I should very much deplore not being able to make that new edition as complete as possible, and I should deeply regret being forced to state why it is incomplete.

An intimate friend of mine who recently read the book was amazed to learn from me, in conversation, that you and I had not always worked together in perfect harmony. I should very much prefer to have our relationship remembered in this way than with any published account of our differences. You are a gallant fighter, and I respect you for being that, but you are fighting a losing rear-guard action in this case.

I shall be in New York again late in January and can hold up the completion of the revised catalogue until then if you say the word. But if I do not hear from you within the next two or three weeks, I shall be foreed to revise the catalogue without your fresh material.

Best regards

Alfred V. Frankenstein

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Address: 80 Washington Square South, New York City

Date of gift or proposed gift: December 15, 1965

Name of work: "Landscape Fantasy"

Artist: Marsden Hartley

From whom purchased: Babcock Galleries, Incorporated
City (if not New York):

When purchased: May 12, 1961

Purchase price: $6,772.25 (including tax)

Medium: (Underline or fill in one)
PAINTING-Oil-Water color-Pastel-Gouache-Other_____
DRAWING-Pencil-Crayon-Ink-Other_____
SCULPTURE-Bronze-Stone-Wood-Other_____
GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other_____

Support: (Underline one)-Canvas-Paper-Wood Panel-Other_____

Dimensions: Height 28 1/4 inches; width 41 inches

Location and Description of Signature, Date and Inscription: Standard Hartley - No Signature (Date: 1922/23)
Quote how signature and/or date read: "_____"
Face (underline two): Upper, lower, right, left, center, other_____
Reverse (Describe):_____

Quote, describe, and state location of any other inscription:

_____

For Sculpture, Cast No._____, Edition Size_____

Condition: Carefully checked by Mr. Orrin H. Riley of Gugenheim Museum - see attached.

*Former Owners: (Dealers and collectors)
Babcock Galleries, Incorporated

*Exhibitions: Comparable picture included in Western European and United States Hartley Exhibit.

*References in Publications (Books, Magazine Articles, Exhibition Catalogues, etc.)

Note: If space is insufficient, please supply information on additional page.

Current market value $8500.

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dor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Best wishes

Love

Helen Levitt

20

Season's Greetings

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A. S. BARNES & COMPANY, Inc.

INCLUDING PUBLICATIONS OF THOMAS YOSELOFF

SOUTH BRUNSWICK, NEW JERSEY Tel: 609 - 655-0190
POST OFFICE ADDRESS: CRANBURY, NEW JERSEY 08512

Dec. 14,1965

THE DOWNTOWN GALLERY
465 PARK AVENUE,
NEW YORK, N. Y. - 10022

Gentlemen:

We are in receipt of your order for the following:

1- PICTORIAL HISTORY OF THE CAROUSEL (6170).

Sent 1/7/65

We find that we do not have an open account for your firm and since we can not open an account for a single sale, we should be glad to fill your order upon receipt of your remittance as follows:-

$15.00 less 20%	
3.00	
12.00	Net
.25	PP
12.25	Total

If you wish you may attach your remittance to this letter and return it to us for our attention.

Sincerely yours,
A. S. BARNES & CO., INC.
Order Department

IN LONDON: THOMAS YOSELOFF LTD.

AFA

December 16, 1965

Mr. Edward J. Burns
Marshall Field, Suite 700
401 North Wabash Avenue
Chicago, Illinois 60611

Dear Mr. Burns:

Mrs. Halpert is away on her annual winter vacation, but I want to acknowledge receipt of your letter during her absence.

I am sure you will hear from her shortly after her return in early January.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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December 21, 1965

Mr. Preston W. Mack
65 Asharoken Avenue
Northport, L.I., New York

Dear Mr. Mack:

Mrs. Halpert is away on her annual winter vacation, but I hasten to acknowledge your letter in her absence. I am sure you will hear from her shortly after her return in early January with regard to an insurance valuation on your Marin watercolor.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Commerce Trust Company

KANSAS CITY, MISSOURI 64141

GRAHAM PORTER, VICE PRESIDENT

December 13, 1965
Our Centennial Year

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

We have hung the Rattner pictures and they fit the space beautifully. I'll have photographs made and send one or two on to you soon.

Enclosed is one of our announcement folders. These have gone out to some 1,500 art enthusiasts in Kansas City. We have also written to approximately 20 metropolitan newspapers in the middle west, announcing the show and enclosing this folder. I have personally visited with Don Hoffman, art critic for the KANSAS CITY STAR, who plans to cover our exhibition next week.

The Kansas City School Board has sent out an announcement to art teachers throughout the metropolitan district and we have invited school groups in for tours.

You will note that this folder does not mention that most of the paintings were assembled for us by your Downtown Gallery. I apologize for this; it was an oversight on my part. However, credit is given to the Downtown Gallery in conjunction with our listing of each painting on the Gallery wall adjacent to the picture itself.

We have also had prepared several sizeable posters which we display both within various lobby areas of our building and also at other gallery locations in town.

I'll do all I can to generate as much local interest in this show as possible and I'll phone you in the event I need help with sales information.

Best wishes.

Sincerely,

Graham Porter

Vice President

GP/sfm

Four

December 16, 1965

Dear Edith:

Just got home from the hospital and waited till I could so I would be able to type my letter to you and spare you the strain of reading (or trying to) my squiggly handwriting.

I am so happy all is over. Dr. Moore is certain he found the leak and that your "faucet" is all plugged up now. I know this week will not be pleasant for you but after all the agony you have already experienced - it is worth anything to be through once and for all. Now get your teeth fixed up and no one will be able to tell you from a new 1966 model. Sorry I cant be around to hold your hand this week but please save all the kvetzing until I do manage to get up and I promise to be an Al audience - down to the last detail.

As you requested, I did speak with Fred re the Corcoran agreement. However I did not have his covering letter (which he sent to you along with the agreement) and in which he says he explained everything. In reading the contract myself, I see that in Paragraph 2 you do have the 10 year period you were worried about (until Jan. 2, 1977 specifically). Also read Paragraph 9C which designates the second floor galleries.(you thought this was omitted too). Since I have a Corcoran Floor plan, I checked the gallery numbers they listed against their floor plan, and as far as I can see you get all the space around the open well (just as you expected) - so that seems OK too.

I wouldnt check Schedules A & B as I do not have them but it seems to me that they are referring to 2 different schedules - other than the original ones. It seems that Schedule A is what you will deliver immediately & Schedule B is what you are holding on to - to be deliverd over a 10 year period, at your discretion. I wish I could fit a "whereas" in some place here but it doesnt seem to go. Anyhow you will have to check this with Fred to see that all this is correct - as the Schedule bit is very important. [illegible] As your amateur lawyer - everything seems to be OK - however I wont give your name as reference if I apply for a job as such.

Williams had called NY - the gallery & Fred too - so I know how frantic he is. I called him yesterday from the hospital to reassure him and since all is going so well with you, I told him confidentially that you had had your ear fixed up and that all was fine and that you wanted to check a point in the agreement and would sign it before the end of this month (when it is due) as soon as you felt better and were discharged from the hospital.

Wish I could call you directly but Pat and Helen will report to me. Found Harry feeling better and he hopes to crash out of here by Sunday - I hope.

prior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

artist

December 24, 1965

Mr. Antonio Micelli
Rua Catalana 81
Napoli, Italia

Dear Mr. Micelli:

Thank you for your letter and the opportunity to see the photographs of your work, which are herewith returned.

In its 40 year history, The Downtown Gallery has dealt exclusively with the works of American artists and we therefore would not be the proper outlet for your work. There are many, many galleries now operating in New York which handle European artists and we are sure that you will be able to make the appropriate affiliation.

Sincerely yours,

Tracy Miller

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

4

December 14, 1965

Miss Mary Meigs
Wellfleet, Mass. 02667

Dear Miss Meigs:

Thank you for your letter. I am delighted that you are acquiring the Zorach SEA PIGEON. We will have this ready for shipment within a few days - depending on the truckmen, who are, of course, unusually busy at this time of the year. In the meantime, I am enclosing our invoice.

As you are probably aware, this should be placed on your insurance floater right away as our coverage stops "at the portal".

Again, my thanks and good wishes for a happy holiday.

Sincerely yours,

Tracy Miller

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(f)

Wellfleet
Mass. 02667
December 17, 1965

The Downtown Gallery
465 Park Avenue
New York 22, N.Y.

Dear Mr. Miller,

I wasn't sure whether your invoice for the Sea Pigeon was a bill as well; at any rate, I am sending you the enclosed check and looking forward to its arrival.

Sincerely yours,

Mary Meigs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

December 21, 1965

Mr. Frederick Baum
350 Fifth Avenue
New York, New York

Dear Mr. Baum:

I enclose three (3) copies of the floor plan of the second floor of the Gallery with the perimeter of the galleries to be set aside for the Gallery of Twentieth Century American Art outlined in red. These, I believe are needed as Schedule C in the agreement you have drafted for Mrs. Halpert. The other two schedules, A and B, she will have to supply; for I understand from several conversations with her, that she has decided to make several changes in the lists of works coming to the Gallery at this time.

As there are only about five working days left in December and as a meeting of our Trustees is needed, I hope that we may receive the signed agreement in the very near future. May I suggest it be sent air mail special delivery.

With cordial greetings of the season,

Sincerely yours,

Director

Enclosures (3)

HWW:wtk

*

POF
Fuller Corresp. Re

December 11, 1965

Mr. Elmer Halseth
506 Second Street
Rock Springs, Wyoming

Dear Mr. Halseth:

As you will see, my original letter (attached) was dated some weeks ago, but just as I selected the photographs I discovered that two of the paintings had been sold while on exhibition and I have been waiting all this time for confirmation, which arrived yesterday.

The other paintings are at the Smithsonian Institution and of course cannot be withdrawn for sale until the show ends. Thus, with your kind indulgence, I will wait until I know exactly what we have for sale before sending any of the photographs.

I am leaving for my winter vacation on the 13th and expect to be back directly after the first of the year, when I will certainly take care of your request.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

December 21, 1965

Mr. Haruyasu Itoh, Director
Itoh Gallery
Nikkei Bldg., 2-7, Ginza-Nishi
Chuo-ku, Tokyo, Japan

Dear Mr. Itoh:

Mrs. Halpert is away on her annual winter vacation, but I hasten to acknowledge your letter in her absence.

I am sure that you will hear from her shortly after her return in January as to the matter of the works of Jules Pascin.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

[redacted]

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

4. Paragraph 10 had previously provided that if Corcoran defaulted, the items previously given by you to Corcoran would become the property of your Foundation and you would be obligated to make further gifts to your Foundation of the items which you had not previously given to Corcoran. I have changed this so that if Corcoran defaults, the items which you previously gave to Corcoran becomes the property of your Foundation but you have no obligation to make further gifts to your Foundation as to the items which you had not previously given Corcoran.

If you have any questions concerning this, I will be glad to discuss them with you. With best regards.

Sincerely,

Frederick Baum

FB:mp

P. S. Schedules A, B, and C must be attached to the agreement. Schedule A (which covers the items being immediately given) should specify which of the items are owned by Downtown Gallery Inc. and which are owned by you. Schedule B covers only items owned by you.

In the second line from the top in paragraph 11, I have added the words "or inability to act". Thus Nathaly can act for you in the event of your death or inability to act.

...nor to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

WILLIAM L. MOISE

1139 WHITFIELD AVENUE
SARASOTA, FLORIDA

TELEPHONE
355-4318

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1965

Mr. Tracy Miller
The Downtown Gallery
Ritz Tower - 57th and Park Avenue
New York, N.Y.

Dear Tracy:

The works which I have purchased from the Downtown Gallery and would like a statement of price and date of purchase on the gallery stationery are as follows:

John Marin, watercolor, "Cape Split - September Squall", 15 5/8" X 21 3/4", purchased around 1956.

Charles Sheeler, tempera, "The Mill - Ballardville", 12½" X 11½", purchased around 1956.

John Marin, etching, "Downtown, New York", 7" X 9", purchased around 1956.

John McLaughlin, oil, "Abstract 1956", 32 X 39", purchased around 1956. This is a Los Angeles artist the gallery had in one show.

I will greatly appreciate your help in sending me this information.

Sincerely,

Bill Moise

WLM:am

December 8, 1965

Mrs. Elsie W. Dewald
152 North Brentwood Blvd.
Clayton, Missouri

Dear Mrs. Dewald:

Thank you for your letter.

Mrs. Halpert is away at the present time, but I do know that we cannot give valuations on pictures which did not clear through this Gallery, in which case we would have complete records. Without these records it is impossible for us to be of assistance to you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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December 17, 1965

Dear Mr. Miller,

I sincerely appreciate your prompt reply, especially as because you have in stock Mr. Shahn's print.

Enclosed is my check for one hundred fifty dollars for the Ben Shahn silkscreen "Warsaw 1943." We shall eagerly await its arrival.

Thank you for your assistance!

Sincerely yours,

Mrs. Emil Nathan III
30 Sackton Woods
St. Louis, Missouri
63141

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE BUTLER INSTITUTE OF AMERICAN ART

FOUNDED 1919

Phone 743-1711 • • • • 524 Wick Avenue
YOUNGSTOWN, OHIO 44502

Was what done with the old type invented?

December 8th, 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue - 57th St.,
New York City, New York

Dear Edith:

Dorothy received the things which she purchased, but we have not as yet received the Niles Spencer Provincetown Drawing which I bought when we were there in October.

Will you please check this item and let us know as soon as you can what the situation is?

With best wishes, I remain

Sincerely yours,

Jos. G. Butler,
Director.

JGB:MC

December 8, 1965

Mr. Geoffrey Clements
243 East 10th Street
New York, New York

Dear Geoff:

Can you make some kind of note - mental or otherwise - that whenever you photograph a work by Ben Shahn for us, one print should automatically be sent to him at Roosevelt, New Jersey.

Many thanks for your usual kind attention.

Sincerely yours,

Tracy Miller

...ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

I wrote date of consignment first

NORTHPARK NATIONAL BANK OF DALLAS ❁ NORTHPARK CENTER ❁ DALLAS, TEXAS 75225

EM 3-9191

MARVIN H. HANCOCK, JR.
PRESIDENT

December 10, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

In regard to your letters of November 22, 1965 and December 7, 1965, we wish to advise you that we are returning the two (2) paintings by the Japanese artist and we hope to have these ready for shipment today or Monday.

Mr. and Mrs. Raymond D. Nasher are planning to purchase several paintings themselves and if it is agreeable with you, our Bank would like to continue to hold the large (Pennsylvania Station) painting that is currently in our Directors' Room in hopes of receiving approval from the Directors for the final purchase of this fine painting.

Thank you for your patience in this matter and we will let you know as soon as possibly on the Pennsylvania Station painting.

Very truly yours,

Marvin H. Hancock, Jr.
President

MHH:sdw

10/30/65 billed Rathbun Lake Area Shadow Box Prints 148 Pennsylvania

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of sale.

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non-sequitur, because the only purpose of the comparison is to show that purchasers of art, as distinguished from purchasers of many other objects, such as securities, real estate, dogs, etc. fail to obtain appropriate documentation and thus are not given a full disclosure of the facts. Whether an object is stationary or moveable is immaterial as proven by the pedigree papers invariably demanded and registered by the poodle fancier when he buys a thoroughbred dog.

Apart from the kennel registry of dogs there have been innumerable moveable objects that have been successfully registered and the situs of the object and its owner does not necessarily cause any complication once the existence of the registry or recording office is well known. In this connection it should also be noted that the foreign artist is very conscious of the customs and mores of the American market and will tend to conform to whatever its requirements are. To illustrate, when our customs' law limited free importation of art to three copies, most of the European and English sculptors stopped numbering their works if the edition exceeded three and in some instances would use such marks as dots, dashes and crosses on the bottom of the base to surreptitiously indicate the number of the cast and still evade the custom's duties. I am sure that they would be equally perceptive to the requirement for certificates of authenticity if obtaining them should become the established custom in the United States.

DEALERS would also have us believe that the only purpose for a Registry is to determine who has "good title". This too is not so. Recording systems for real estate, of course, give a chain of title, but one can also determine from the record the description of the property, the encumbrances on it, to what use it may or may not be put, in addition to the identity of those who have a proprietary interest in it. In short, it helps a purchaser obtain a more complete disclosure of relevant facts with respect to the nature of the property that he is acquiring, just like the art Registry would disclose to a prospective purchaser not only who the owner is, but when the work of art was produced, the artist who created it, the medium used, its dimensions, whether it is unique or one of a series, etc.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

MARSHALL FIELD
ROOM 700
401 NORTH WABASH AVENUE
CHICAGO, ILLINOIS 60611

December 10, 1965

Miss Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

I have for acknowledgment your letter of December 7 addressed to me and also your letter of November 30 to Mr. Marshall Field which he has handed to me for answer.

Mr. Field asked me to advise you that at the time he bought the two paintings he made arrangements with you to pay for them in May of 1966. However since his Father's death he now has some additional funds and states that he will pay $1,000.00 a month each month until May 1966 when he will pay the balance due.

Yours very truly,

Edward J. Burns

EJB:jet

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE
1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOcust 4-0221
Frank T. Howard, *President* Alfred Zantzinger, *Vice President* C. Newbold Taylor, *Treasurer*
Joseph T. Frazer, Jr., *Director and Secretary*

December 31, 1965

2 copies

Mrs. Edith Halpert
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

The insurance forms that I am enclosing are for the Pippin and Harnett shows which you have kindly agreed to lend to. The Budworth Company will be in touch with you to arrange for pickup of the Pippin.

Thanks again for your cooperation and best wishes for the New Year.

Sincerely,

Marjorie Ruben

Marjorie Ruben

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Dec 24 1965

Dear Mrs. Halpert-

For many years the "Doorfour" has been something very special for me. I went with the Boris Mirski Gallery when I was 19 years old and from then on the "Doorfour" was what one aspired to. I've had a one-man show at Mirski's in 1962 and just now has my work come together in a way that approximates my vision and so now I am taking the initiative in sending along these

December 31, 1965

Mr. Lee Nordness
831 Madison Avenue
New York, New York

Dear Mr. Nordness:

Many thanks from Mrs. Halpert and the rest of us here at the Gallery for the loans, which added immeasurably to our Christmas Exhibition.

Our best wishes for a Happy New Year.

Sincerely yours,

Tracy Miller

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December 29, 1965

Mr. Oleg Konrad
2 Rue Lâncourt
Paris 14
France

Dear Mr Konrad,

Thank you for your photographs, but the gallery is fully scheduled for the coming year. It is not a gallery policy to buy outright the works of living artists.

It is impossible, not to say presumptuous, for one dealer to recommend another. Sorry we cannot be of more help.

Sincerely yours,

Howard Rose

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE VOICE OF THE WEST

San Francisco Chronicle

KRON-TV CHANNEL 4 NBC KRON-FM

December 12, 1965

Dear Mrs. Halpert -

Once more, for the final time, I should like to ask you to reconsider your decision not to participate in the revision of my Harnett catalogue. If you insist upon your refusal to participate in this revision, you will put me to the very awkward expedient of stating in a foreword to the revised catalogue that it is not complete because you would not provide information about the Harnetts that have passed through your hands since the first edition was published, and this I would rather not do.

As you may recall, on three occasions in the past I have asked you for your criticism of my views on the Harnett forgery question and agreed to publish your statement precisely as stood. I did this in preparing the first articles on the matter which I ever published, and I did it again just before the book came out; and in each instance I provided you with copies of the pertinent material. The only result of all these requests was a request from you to omit from the book all mention of the Peto I sold to your agent in Philadelphia and what happened to it subsequently. I granted this request and did omit the passage in question.

I should now like to repeat the offer which I originally made you nearly eighteen years ago. You have my book. In the new edition it will not be materially changed except for the Harnett catalogue at the end. I shall be most happy to incorporate into the text any criticism of any part of the book which you desire to make. You have had nearly eighteen years in which to assemble your views and your evidence.

As to our telephone conversation of the other day, please remember several things. You knew about my plans for an article in Life because I told you about them; there was no other way in which you could have known, and the Life material you have is what I gave you. As to Mr. Rosen and Mr. Pease - both of whom are dead and neither of whom left [redacted] one shred of a statement on the question that concerns us - please try to understand that conservators are not miracle men or clairvoyants. Neither they nor anyone else can look at a painting and assign it to the artist who created it without the use of comparative material. Sheldon Keck, a conservator quite as experienced as Mr. Pease and Mr. Rosen, was engaged by the Guggenhim Foundation to investigate this matter in detail, with all the scientific aids and comparative material he could summon, and he came up with a total endorsement of my views. Neither Mr. Pease no Mr. Rosen ever engaged in any similar investigation. Mr. Rosen cleaned the Museum of Modern Art picture and pretended later that I had insulted his craftsmanship, in some mysterious and undefined way, by stating that it was a Harnett; but Mr. Rosen never noticed that this picture was dated in three places after Harnett's death and represented at least one object that was not

December 14, 1965

Mr. Danys Peter Myers, Director
Northern Virginia Fine Arts Association
201 Prince Street
Alexandria 14, Virginia

Dear Mr. Myers:

I am writing to tell you that Mrs. Halpert has been quite ill and that, although I know she intended to contact you, it became urgent that she get away for a rest cure. She has now gone and will return after the holidays, at which time I know she will either write or telephone you with regards to the matter under discussion.

Thank you for understanding.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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to publishing information regarding sales transactions. Archives are responsible for obtaining written permission both artist and purchaser involved. If it cannot be linked after a reasonable search whether an artist or seller is living, it can be assumed that the information be published 50 years after the date of sale.

December 7, 1965

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Monroe:

In the event that you were not fortunate enough to receive a catalog of the Virgil Barker Memorial Collection, I have asked my secretary to copy the text which accompanied a reproduction of the Ben Shahn portrait. First of all, he is considerably younger than he was in all previous catalogs; also I adore the analytical critique of his work.

What gave me the real kick is contained in the last three lines.

And so, cheerio.

As ever,

EDH/tm

P.S. If you have a moment, do let me hear your reaction.

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after date of sale.

December 9, 1965

Mrs. Joshua Logan
435 East 52nd Street
New York, New York 10022

Dear Mrs. Logan:

Although we were under the impression that you were to come in to select an alternate work, we are returning herewith your payment of $500. as you requested.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

December 9, 1965

Mr. Paul Pleet
Steel Glide Distributors Inc.
101 Park Avenue
New York, New York 10017

Dear Mr. Pleet:

Upon receipt of your letter of November 30th, I checked our records and find that on October 5th Mrs. Halpert sent you a check (#6736) in the amount of $125., which would seem to me to clear up the matter mentioned.

Sincerely yours,

Tracy Miller,
Secretary to Edith G. Halpert

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Now you be well and I can have a happy holiday.

Please dont go/ back to the Ritz when you get out as I know you will start working too soon. How about D.C. or else some ~~xxxxxx~~sanitarium for a few days and a real rest.

Harry joins in sending love and kisses. Be well and let us know when we can call you.

Natalie

Xxxx

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Leonard Benjamin Schlosser
53-01 Eleventh Street
Long Island City, N.Y. 11101

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December 27, 1965

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Howard:

Thank you for your letter of December 21 in answer to my earlier one.

I will take care of confirming the necessary information to the University of Kentucky.

Best wishes..

Sincerely,

LBS:ng

Ex

December 11, 1965

Mr. Arch Lecan, Exhibit Chairman
Flaten Hall Gallery, Dept. of Art
Saint Olaf College
Northfield, Minnesota

Dear Mr. Lecan:

We would be very glad to cooperate with you in relation to the Shahn exhibition - hoping of course that we will have sufficient examples of his work for the occasion. As you probably know, he has devoted considerable time to three large commissions - design for a tapestry, mosaic, and a stained-glass window. Being a perfectionist, he supervises each of the projects and therefore has not produced many paintings and drawings during the past two years while his previous work had been selling consistently.

I hope that by June we will have an excellent selection for the exhibition you request. Incidentally, we do not organize traveling exhibitions as we cannot afford to have the work out for a period longer than a single showing at one institution. As you probably know, the consignee is responsible for the expenses of pick-up, packing and shipping charges (both ways) as well as the insurance involved from portal to portal - in other words, from the time the work leaves the Gallery here until it is returned. There is no other obligation on your part, but I do want to make the matter clear for the future.

I am sure that your audience will be most enthusiastic with Shahn as a speaker and I congratulate you for succeeding in getting his consent.

Sincerely yours,

EGH/tm

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TO EGH

DATE 1/18 TIME

* While You Were Out *

☐ MR.
☐ MRS. Henry Gardner
☐ MISS

OF Phila. Mus.

PHONE NO. 215 - POplar 5-0500 (Call Collect)

TELEPHONED ➡		PLEASE CALL THEM ➡	
CALLED TO SEE YOU ➡		WILL CALL AGAIN ➡	
WANTS TO SEE YOU ➡		IMPORTANT ➡	

MESSAGE Ins. Val. Sheeler BARN ABSTRACTION 1918 conte & tempera 18x24. Is in Aresnberg Catalog illus. #189.

$5000. - $6000. T.

per phone 1/19/66

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1965

Mr. Jerome M. Westheimer
Box 293
Arthmore, Oklahoma

Dear Mr. Westheimer:

Although I tried to obtain several Aronson paintings and drawings for our Christmas exhibition, I was not successful. However, after the first of the year, I am quite sure I will find several of interest to you and will send you photographs for consideration, as I do want to cooperate with you.

Sincerely yours,

EGH/tm

December 7, 1965

Mr. E. R. Hunter, Director
Norton Gallery and School of Art
West Palm Beach, Florida 33401

Dear Bob:

At last our photographer delivered a print of the Kuniyoshi mentioned in my recent letter. Now you have two paintings to tempt you.

I wish you could see the Smithsonian exhibition. Three artists were featured with separate individual galleries. They were Weber, Dove and Marin and all looked superb and this gal felt very proud, particularly since all the other old-timers in the Gallery were beautifully represented, including our latest addition - John Storrs. Unfortunately, an ex-employee forgot to send photographs to the Smithsonian and none of our paintings (those still controlled by the Gallery) appears in the publication. If the Smithsonian does not send you a catalog (I am under the impression that all museums received its publications) let me know and I will send one to you - when I receive my extra copies.

Come see us again soon. My very best regards.

As ever,

EGH/tm

Send Weber +
Kuniyoshi photos

K. — 7500.
D. 4800.
Hartley 5500

ARCHIVES OF AMERICAN ART

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Wellfleet
Massachusetts 02667
December 11, 1965

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mr. Miller:

Thank you for your letter about William Zorach's Sea Pigeon. Yes, I would like very much to have it. Would you be able to ship it to me here?

Sincerely yours,

Mary Meigs

Mary Meigs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 29, 1965

Dr Robert E Rockmen
110 South 10th Street
Minneapolis 3 Minnesota

Dear Dr. Rockmen,

Thank you for your letter, and excuse the delay in our reply. The gallery is only now beginning to settle into its new quarters.

A sampling of available Shahn prints (all of them figurative; sorry, we do not have photographs made of prints) and prices follows:

"Algerian Memory"	b&w	1959	20 x 26"	$50.00
"All That is Beautiful"	b&w w/color	1965	38 x 36"	$225.00
"Maximus"	color	1965	26 x 36"	$350.00
"Poet"	sepia	1950	27 x 40"	150.00
"Warsaw 1943"	b&w	1963	28 x 36"	150.00

Sincerely yours,

Howard Rose

December 11, 1965

Miss Doris F. Kohler
MKI Gallery
2523 Brooke Drive
Anchorage, Alaska 99503

Dear Miss Kohler:

I deeply regret that the print of SACCO AND VANZETTI and the "Last Statement" are unavailable and have been out of print for many, many years.

The drawing of GANDHI is in our possession, but Shahn refuses to sell it as he had presented it to his wife, who kindly permitted us to use it for exhibition. Within a few days, when the photographs arrive I will send you several together with the pertinent data. You may find something among these which will interest you. Since we work on a limited commission, it is customary for the consignee to add a percentage or a profit to the net price. I would suggest that you do so in the event that your client is interested. However, I would very much like to have these photographs returned as it is very difficult for us to obtain copies at this time of the year, with all the Christmas exhibitions keeping the photographer very busy.

Sincerely yours,

EGH/tm

...rior to publishing information regarding sales transactions, ...esearchers are responsible for obtaining written permission ...rom both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

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Dec 21-1965

Dear Edith-

I trust this finds you well and business flourishing as ever - Started to write several letters re-To opening of your new Gallery - Fabulous - fantastic - a Smash - most Terrific opening of the Century - Posh! Lush - Majestic - Regal - and you the Queen - reigned - Royal that evening - gala in every sense of the word - The exhibition, choice and superb, the guests in awe of all they beheld - comments - -- and who but Edith could execute so magnificent a show and Gallery in so short a time - Terrific at the refreshments - cocktails - par excellence - drinks and champagne flowed like the river Shannon Your office - private Salon - & Tel-booth - ingenuity with finesse - Your beautiful neice - most loyal - a great hostess - Your right hand - the ultimate in Success was yours that evening - everyone was deliriously happy for you that evening You are the First lady in the field of Arts above all the most wonderful Human Being. Love being in your Company - a big bouquet to you - may the Good Lord Bless you with good health - guide you always

Lovingly

Aida Mirski

& look at it then. Early on Monday afternoon would be best for me.

Yours sincerely,

Lucia Pearson.

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December 16, 1965

Mr. William L. Moise
1139 Whitfield Avenue
Sarasota, Florida

Dear Mr. Moise:

Thank you very much for your kind thought in sending me one of the Zorach Christmas cards.

As Mrs. Halpert is away and the records are locked in her desk, we will have to attend to the matter of your Downtown Gallery purchases on her return in early January.

In the meantime, my best wishes to you for a very Happy Christmas.

Sincerely yours,

Tracy Miller

Our suggestion is that this recording system offers a means by which a fraudulent seller can give unwarranted assurance to an inexperienced buyer.

The other side of the coin is equally important. Going back to the example in Section 1, of a legitimate sale of an authentic work by a responsible buyer in New York to a resident of Chicago and a series thereafter of unrecorded transfers, the offering of the work by the last transferee for resale again in New York might create in the mind of an inexperienced buyer unwarranted doubt about the work of art if he were to go to the Registry and find an interruption in the recorded chain of title.

So much for the misleading effects of the so-called "chain of title." If we examine the effects of the proposed filing by an artist of authenticated photographs and "Certificates of Authenticity," the results are even more dangerous. The ineffectiveness of such filing to protect an unwary purchaser from a fraudulent seller have already been pointed out in Section 1 of this memorandum. The affirmative dangers inherent in such filings are equally apparent - and outstandingly so in the case of sculpture.

Assume that a sculptor has produced an edition of bronze sculptures limited in number to six and marked by him 1/6, 2/6, 3/6, etc. to 6/6. Suppose, then, that a fraudulent dealer acquires 3/6 of the edition. He then has three more casts reporduced from his original, all of which, if you will, continue to be marked 3/6. He then offers one of the reproduced casts to a customer and, knowing that the sculptor has filed in the Registry a photograph of the original and a Certificate of Authenticity showing the limited edition of six, invites his unwary customer to examine the Registry to be certain that the work being offered is authentic. The customer will indeed find in the Registry the sculptor's Certificate and a photograph of the work which is indistinguishable from the work being offered to him. The Registry, therefore, has offered him an assurance that the work which he is purchasing is authentic. In fact, no such assurance is warranted. A similar experience could occur in the case of a fake exact copy of a registered original painting. However, as stated in Section 1, this is more unlikely to occur than in the case of reproduced sculptures.

In substance, therefore, the Association contends (a) that either the existence of a complete chain of title or the non-existence or interruption of such a chain offers no evidence whatsoever as to authenticity or non-authenticity of a work, but (b) that the possibility of recording a chain of title in a Government registry is a useful tool in the hands of a fraudulent seller to take advantage of an inexperienced buyer, and (c) that per contra the non-existence or interruption of a chain of title in such a registry might become an unwarranted obstacle to a legitimate sale where an inexperienced buyer expected the registry to be and offer more than it inherently could; and (d) that the filing by an artist of a photograph of his work with a "Certificate of Authenticity" also offers no real assistance to a proposed buyer with respect to the authenticity or non-authenticity of a work offered to him for purchase and, per contra, that a reference by him to the material in the registry might give him an unwarranted assurance that the work being offered to him by an unscrupulous seller may safely be purchased. The dangers from the Bill, therefore, lie in the additional tools made available by its provisions for the use of unscrupulous fakers and dealers and in the unwarranted obstacles that it might create to the legitimate art trade.

The fact that the Bill provides in its Section 6 that "it shall be unlawful for any person in the sale, transfer or other distribution of a work of art to use or publish any information obtained from or issued by the Registry in a manner which would operate as a fraud or deceit . . ." is no answer to the Association's argument. A person who produces a fake painting or who offers one for sale is

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 29, 1965

Mr. James Sullivan
The Chase Manhattan Bank
30 Rockefeller Plaza
New York, New York 10020

Dear Mr. Sullivan:

With regard to your request for an opinion regarding William Keith, we are pleased to say that he has been employed by this Gallery for 13 years and has always been completely reliable and honest.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...rom both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

December 29, 1965

Miss Lotte Aron
163 Upland Road
Newtonville, Mass.

Dear Miss Aron,

Thank you for your letters, and excuse the delay in our reply. The gallery recently moved into new quarters and is only now settling in.

A sampling of available Shahn prints (all of them figurative) and prices follows:

"Gandhi"	b&w	1965	26 x 40"	$165.00
"Poet"	sepia	1950	27 x 40"	150.00
"Warsaw 1943"	b&w	1963	28 x 36"	150.00
"Maximus"	color	1963	26 x 36"	350.00
"Profile"	color	1953	25 x 38"	75.00
"Algerian Memory"	b&w	1959	20 x 26"	50.00

Sincerely yours,

Howard Rose

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December 11, 1965

Mr. Geoffrey Clements
243 East 10th Street
New York, New York

Dear Mr. Clements:

In comparing your most recent photographs with those which were printed previously, I find that they lack the contrast of the latter and are most difficult to reproduce, as the background is considerably darker and there is an overall quality of greyness. Several of the critics have refused to accept them for reproduction.

Since I am under the impression that this change has to do with the printing, perhaps you can do something about making lighter prints in the future. I shall be most grateful.

Sincerely yours,

EGH/tm

...rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

8/

with love
& admiration
from
Ala Lorey

P. S. The check show is a huge success — from every point of view. We will be in April in N.Y. en route to Europe — hope to see you then —

for to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Carla Heyrick

this painting. I'd like to buy a copy of it. Thanks - you for your time.

Very truly yours,
Carla Heyrick

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 12, 1965

Mr. Abraham Oberfest
Hoffberg and Oberfest
475 Fifth Avenue
New York, New York

Dear Mr. Oberfest:

As you probably know, Mrs. Halpert is away from the Gallery for two or three weeks.

As you know, I don't know what all these forms from the city are and I am therefore forwarding them to you.

Sincerely yours,

Tracy Miller

P.S. The bookkeeper mentioned that since the American Folk Art Gallery pays no rent, there should be no Occupancy Tax.

AFA

December 14, 1965

Mrs. Mary C. Black
411 Queen Street
Alexandria, Virginia

Dear Mrs. Black:

I am enclosing the permission forms requested.

Mrs. Halpert signed them just before she went on her annual winter vacation. Any further information will be supplied on her return after January 1st.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

American Folk Painting by Mary Black and Jean Lipman
to be published by Clarkson Potter, October 1966

CHARLESTOWN PRISON
THE ROYAL OSALMIST by Lucy Douglas
pair JACOB MYERS) date 1833
MRS. JACOB MYERS AND CHILD)

PENN'S TREATY WITH THE INDIANS by Edward Hicks
"This was sold by the American Folk Art Gallery many years ago."

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 12, 1965

Mr. Jack Lawrence
229 East 52nd Street
New York, New York 10022

Dear Mr. Lawrence:

As you requested, I am listing below the current market values of the two paintings which I examined recently.

Yasuo Kuniyoshi	WORM ATTACKED, 1952	Casein 20x12" $6000.
Charles Demuth	ROTHSCHILD LILIES, c.1925	W.C. 12x18" $3000.

Sincerely yours,

FGH/tm

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12/8/65

Dear EGH -

Isn't it a good thing that, of the two of us, I'm the one who's the big cheapskate!?

This is a propos of the raise - which I think is very generous and for which I thank you most kindly.

I may have said before - but I'll say again - doing something of some importance like this means much to me; working for you, whom I happen to be fond of, means more, - and getting well-paid for it, too - - -!

T.

THE AMERICAN FEDERATION OF ARTS 41 East 65 Street, New York 10021 · YU 8-7700

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DIRECTOR
Roy Moyer

Cable address: AFANEWYORK

December 14, 1965

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

The American Federation of Arts will circulate the Exhibition Number 66-15, FIFTY ARTISTS FROM FIFTY STATES (The Rockford Fifty States of Art Exhibition). The exhibition will travel to museums and art institutions throughout the United States from March, 1966 through May, 1967.

We hope you would be kind enough to lend your painting:

SEQUENCE by Tseng Yu Ho

Loan agreement forms are enclosed in the hope that you will be able to lend. The grey copy is for your file; the brown copy should be filled in, signed and returned to us. A prepaid self-addressed envelope is enclosed for your convenience.

All works included in the exhibition will be insured under our all-risk fine arts policy during the period they are in our custody, and we will assume all expenses connected with the care and transportation of the loan to New York City. The exhibition will travel in custom-made boxes prepared according to our specifications.

We would appreciate your answer before December 29, 1965.

Sincerely,

Konrad G. Kuchel

Konrad G. Kuchel
Research Assistant

KGK:mas
enclosure

...ist to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Donee's Name: Andrew D White Museum, Cornell University, Ithaca, N.Y.
Address:

Date of gift or proposed gift: December 1, 1965

Name of work: "Cove at Bay Point"

Artist: William Zorach

From whom purchased: Gift from Artist

When purchased:

Purchase price:

Medium: (Underline or fill in one)
PAINTING - Oil-Water color-Pastel-Gouache-Other Framed Water Color
DRAWING - Pencil-Crayon-Ink-Other
SCULPTURE - Bronze-Stone-Wood-Other
GRAPHIC - Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 15 inches; width 22 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "William Zorach"
Face (underline two): Upper, lower, right, left, center, other
Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. , Edition size

Condition: Excellent Approx. c. 1960

*Former Owners: (Dealers and collectors)

None

*Exhibitions:

None

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

None

*NOTE: If space is insufficient, please supply information on additional page.

Current market value $750.—
E.G. Halpert 12/2/65

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 15, 1965

Mrs. Emil Nathan III
20 Sackston Woods
St. Louis, Missouri 63141

Dear Mrs. Nathan:

Thank you for your letter. Mrs. Halpert is away on her annual winter vacation, but I am taking the liberty of replying in her absence.

Indeed, we have the Ben Shahn silkscreen WARSAW 1943 (produced in 1963). The price of this handsome example is $150. and I will be happy to hold one aside for you. However, I will appreciate your letting me know as soon as possible if I should send it to you as our stock is getting rather low on this print. If you are interested and will send your check for the above amount I will see that the shipment is expedited promptly.

Again, thanks for your interest.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

700 PROSPECT STREET,
P. O. BOX 1311,
LA JOLLA, CALIFORNIA
TELEPHONE: 454-0183

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13 December 1965

Edith Gregor Halpert, Director
Downtown Gallery
465 Park (Ritz Concourse)
New York, New York

Dear Edith:

As always, it was a pleasure to see you again.

As things now stand, I would like to request borrowing the following paintings by John Marin and Marsden Hartley, for showing here February 12 through March 27, 1966.

JOHN MARIN

"Red Sun", 1925 Water color 24 1/2 x 20 1/2

"Bar Harbor-Mount Desert, Maine", 1925
Water color 22 1/2 x 18 1/4

MARSDEN HARTLEY

"Young Sea Dog with Friend Billy", 1942
Oil 30 x 40

"Knotting Rope", 1931
Oil 30 x 22 approx.

This exhibition is one of several commemorating our 25th Anniversary Year. Neither of these painters have been seen in the San Diego-La Jolla vicinity and it has been over ten years since either one was exhibited in Southern California. So far, I have been able to get some good loan committments but feel I need the above works for a reasonably comprehensive exhibit. All paintings from New York City and vicinity, if desired, will be picked up, boxed and shipped by Santini Brothers (in my opinion they are the best). They will be fully covered by insurance at the owners value and at our expense, wall to wall. The exhibition will be under the supervision of the Museum's security guard 24 hours a day.

...rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

21 Dec 1965

Mrs. Frederick E. Trotter
Kahuku
Oahu, Hawaii 96731

Dear Mrs. Trotter:

Per our letter to you of 7 December, we have a group of photographs ready to send. They are examples of Doi's very recent oils.

However, we have delayed sending the photos and will have to continue to do so until we receive notice from the artist's estate that the works are available for sale. We expect to receive word of this in the near future at which time we will expedite to you our letter and photographs for your consideration.

Sincerely,

W. H. Kennedy

PS: Mrs. Halpert is away for the Holidays and we thought it advisable to inform you of the reason for our delay in answering your kind inquiry.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

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MRS. REBECCA SHULMAN
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DR. WILLIAM STEINBERG
DONALD S. STEINFIRST
HON. STANLEY STEINGUT
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RICHARD ZEISLER
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12600 Kilbourne Lane, Bowie, Maryland 20715

December 19, 1965

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mr. Miller:

Many thanks for the catalogue from the 1955 exhibition -- I appreciate your help.

And a thousand pardons for addressing you as "Miss" -- it won't happen again.

Sincerely,

Dorothy Johnson

Dorothy Johnson

Donee's Name: Andrew D White Museum, Cornell University, Ithaca, N.Y.
Address:

Date of gift or proposed gift: Dec. 1, 1965

Name of work: "Seated Girl"

Artist: William Zorach

From whom purchased: Gift from Artist

When purchased:

Purchase price:

Medium: (Underline or fill in one)
PAINTING - Oil-Water color-Pastel-Gouache-Other_____
DRAWING - Pencil-Crayon-Ink-Other_____
SCULPTURE - Bronze-Stone-Wood-Other Bronze on base
GRAPHIC - Lithograph (Blk & White, Color)-Etching-Other_____

Support: (Underline one)-Canvas-Paper-Wood Panel-Other_____

Dimensions: Height 6 inches; width 5 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: " Zorach "
Face (underline two): Upper, lower, right, left, center, Rear
other_____
Reverse (Describe):_____

Quote, describe, and state location of any other inscription:

_____

For Sculpture, Cast No. 3, Edition size 6

Condition: Excellent

*Former Owners: (Dealers and collectors)

Original Bluestone in collection of Nelson Rockefeller

*Exhibitions:

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)
See ref to original stone in Paul S. Wingert "Sculpture of William Zorach" plate 35

*NOTE: If space is insufficient, please supply information on additional page.

Current market value $500.-
EG Halpert 12/12/65

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

December 22, 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
465 - Park Avenue
New York, New York

Dear Edith:

I am delighted that we are now in a position to make definite plans for showing your Folk Art collection. April 15, 1967 is much nearer than we think. Our Exhibits Committee discussed it with great enthusiasm. We will, of course, hope to include the merry-go-round which I look forward to seeing soon.

This also gives me the opportunity to wish you the very happiest of holiday seasons and to say I do hope you are taking the two weeks vacation you so deserve.

Most sincerely,

David W. Scott
Director

WEST ORANGE CHAMBER *of* COMMERCE

AREA CODE 201
731-2800

P.O. BOX NO. 3
WEST ORANGE, NEW JERSEY

December 15, 1965

American Folk Art Gallery
32 E. 51 Street
New York, N. Y.

Dear Sirs:

I am aware of your experience and prominence in the National Art Community and would be grateful for your assistance. As director of the Art Colony in West Orange I have persuaded the Chamber of Commerce to sponser a new concept in art exhibitions. The details will follow separately in a news release from our Chamber.

We are seeking National status in order to expand the potential for more suburban areas to see some of the very best of contemporary art. It is also to be hoped that in the "professional" group there will be opportunity for our resident artists to compete with the best artists from other areas. However, the success of this endeavor will be dependent upon cooperation from leaders such as yourselves, who can make available public communication media.

We must arrange for our awards and I would be grateful for your help and suggestions. A major innovation of this particular show is a plan to purchase paintings from the proceeds of the entry fees. We anticipate that the Chamber will purchase several thousand dollars of original art for rotating exhibition in our municipal buildings. For this reason also, it is of paramount importance that we have very good art. I am hopeful that this "test-project" will prove successful and thereby provide a new market for sales of art which is good but not decoratively useful.

Time is of course running very close now for such a large undertaking. The acceptance date for entries will be February 26, 1966. Awards will be presented at a Masquerade Artists Ball on March 26, 1966. The entry fee is $5.00. We are prepared to make commission arrangements with all galleries. Please indicate to me your interest and possible assistance with participation of National Art Groups. I'd be grateful for suggestions on the prospects for an "awards jury" and an "acceptance jury".

I am hopeful that you will feel these innovations merit your interest and support. Your cooperation will be deeply appreciated, I remain,

Respectifully,

WEST ORANGE CHAMBER OF COMMERCE

Vikki Karcher Siegel

Vikki Karcher Siegel, Vice Pres.

...ctor
... S. Chapell
... M. S. Chapell Associates
... Northfield Ave., W.O.
...-1416

...residents
... ...ge Cohen
... Bakery, Inc.
... Pleasant Valley Way, W. O.
...-1974

... Karcher Siegel
... Art Colony
... Northfield Ave., W. O.
... 3093

... ...y Lawler
... F. National Newark & Essex Bank
... Main Street, W. O.
...-7500

... ...neth B. Winters
... ...es. Essex County State Bank
... ...gle Rock & Prospect Aves., W. O.
...-5000

... ...tary
... Eleanor Marra
... ...y Editor, W. O. Chronicle
... No. Essex Ave., Orange
...-8000

... ...surer
... Raymond Smalley
... ...es. Smalley Enterprises, Inc.
... ...-15 Central Ave., W. O.
...-3793

... ... Past Pres.
... ...seph C. Mayer
... ...5 St. Cloud Ave., W. O.
...-3373

...ior to publishing information regarding sales transactions, ... searchers are responsible for obtaining written permission ... om both artist and purchaser involved. If it cannot be ... established after a reasonable search whether an artist or ... purchaser is living, it can be assumed that the information ... ay be published 60 years after the date of sale.

DAVIS

(8)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GEORGE J. DORFMAN & COMPANY
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38 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12079

December 24, 1965

The Museum of Modern Art
11 West 53 Street
New York, New York, 10019

Attention: Betsy Jones, Executive Secretary

Gentlemen:

I have your letter of December 22, 1965, regarding Mrs. Halpert's letter to Alfred H. Barr, Jr., expressing the desire to give the Museum the life interest in her painting by Stuart Davis, entitled "Salt Shaker," which she had originally retained when she gave the Museum a remainder interest in it by deed of gift dated January 26, 1955.

We will be in touch with Mrs. Halpert before the 31st of December. If it is her wish that the transfer be completed during 1965, we will see that the necessary papers giving effect to such transfer be submitted to you. On the other hand, if you do not hear from Mrs. Halpert by that date, we will make the arrangement during 1966.

Very truly yours,

Jacob Schulman

JS:KB

...ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...blished after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

December 15, 1965

Mr. Garith Windsor, Executive Editor
Realites
13, Rue Saint-Georges
Paris 9, France

Dear Mr. Windsor:

I believe Mrs. Halpert wrote to you just before she left for her annual winter vacation, but I want to acknowledge for her your letter of December 1st.

She very much enjoyed and appreciated the article on Rattner in Realites and was impressed with the color reproductions.

If your friend, Miss Chalon, comes in during Mrs. Halpert's absence from the Gallery I will be happy to see her and, although we handle only American art here, perhaps I can put her in touch with someone who will be able to guide her.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

F

LINDEN & DEUTSCH
597 FIFTH AVENUE
NEW YORK 10017

BELLA L. LINDEN
ALVIN DEUTSCH
DAVID BLASBAND
EDWARD KLAGSBRUN

PLAZA 8-2110

December 20, 1965

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

At Mrs. Linden's request I am enclosing check Number 1796 in the amount of $1000.00 covering your bill of November 30, 1965.

Yours sincerely,

Mary D. Heaton-Renshaw
FOR: BELLA L. LINDEN

Enclosure

...ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ARCHIVES OF AMERICAN ART

65 Asharoken Ave.,
Northport, L.I.,
New York
December 17, 1965

Downtown Gallery,
Ritz Concourse,
465 Park Ave.,
New York, N.Y. 10022.

Gentlemen:

Some time ago we purchased from you a water color by John Marin called "Rocks on Norton's Cove". This painting is covered by my fine arts policy which is due for a renewal. Therefore, I would like to receive a letter from you advising approximate current value of this painting so that it may be properly insured.

Appreciate your courtesy in this matter.

Very truly yours,

Preston W. Mack

PWM:ms

Tel. 7800 4/62

7800 4003

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Mrs. Richard Winthrop Black
411 Queen Street, Alexandria, Virginia

21 December, 1965

Dear Mrs. Miller,

Thank you for sending on the permission from Mrs. Halpert. I now need black and white prints of these subjects and I hope that you will be able to secure them for me even though Mrs. Halpert is away on her well-earned vacation.

The subjects are:

Charletown Prison — N.E.
The Royal Psalmist - Lucy Douglas Gaines
Mr. Jacob Myers —
Mrs. Jacob Myers and Child — Otis

Sincerely,

Mary Black

Mary C. Black

(F)

THE BUTLER INSTITUTE OF AMERICAN ART

FOUNDED 1919

Phone 743-1711 • • • • 524 Wick Avenue
YOUNGSTOWN, OHIO 44502

December 17th, 1965

Mr. Tracy Miller,
Secretary to Mrs. E. G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mr. Miller:

In answer to your note of December 12th, I do not remember exactly the price of the Spencer drawing "Provincetown."

I think it was $400, but it is perfectly all right to forget the matter until MRS HALPERT returns.

Yours very truly,

Jos. G. Butler,
Director.

JGB:MC

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ARCHIVES OF AMERICAN ART

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